

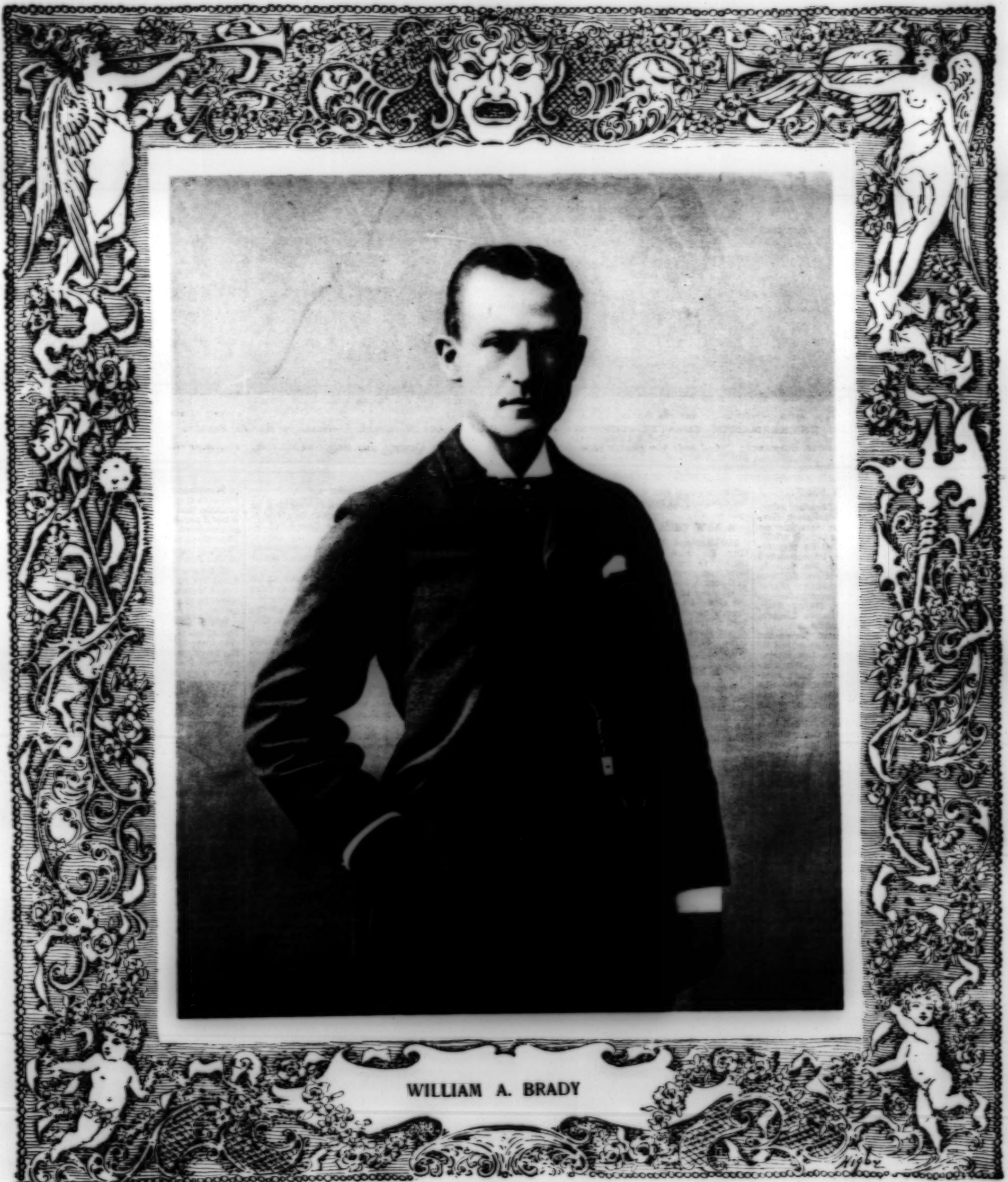
TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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WILLIAM A. BRADY

Photo. by W. H. Morrison.



## SCENES FROM CURRENT PLAYS.



ALIDA CORTELVU.

BARBARA HUNTER.

W. A. ELLIOTT.

CHARLES DILLON.

KNICKERBOCKER THEATRE. THE SIGN OF THE CROSS. ACT IV. SCENE I.—HALL IN NERO'S PALACE.

MARCUS SUPERBUS: "And bade him render unto Caesar the things that were Caesar's, and unto God the things that were God's."

From a flash-light photograph made by JOSEPH BYRON.

## GERTRUDE WALDEMAR'S DEBUT.

At the Garden Theatre last Tuesday afternoon, before a large and cordial audience, Gertrude Waldemar appeared for the first time on any stage. The debutante set for herself a task of unusual difficulty, and fulfilled its requirements with much credit. She impersonated Mary Stuart, Juliet, and Lady Macbeth in especially difficult scenes, assisted by William Courtleigh and a fairly capable company of professionals, including R. F. McClannin, George C. Robinson, Edwin Brewster, Harry Rich, Frank Opperman, J. B. Atwell, Laura Linden, Marie Booth, and Constance Hamblin.

It would be manifestly unfair to judge the work of Miss Waldemar by the standard of recognized classical interpretations, but it may be said that her performances, taking into consideration her inexperience, were most commendable, particularly her Lady Macbeth. She has beauty, grace, dignity, and intelligence, and her voice, albeit monotonous, is sweet and pleasing to the ear.

In appearance, Miss Waldemar realized in a remarkable degree the Mary Stuart that painters have given the public.

William Courtleigh gave an excellent impersonation of Macbeth, and won deserved applause for his dagger scene. F. F. Mackay was the dramatic director, and Louis Mitchell the stage manager.

## DEATH LAID TO ELKS.

E. W. Curry, a prominent politician, died at Des Moines, Ia., last Wednesday, of blood poisoning resulting from injuries received two months before while being initiated in the Des Moines Lodge of Elks. As a part of the initiation, the unfortunate man was seated in a chair with a thin metal seat, beneath which was a lighted lamp, and he was allowed to remain, practically motionless, until smoke began to issue from the chair itself. He was removed to a hotel and placed under physicians' care, but to no avail. At Curry's request, a story of illness was circulated, and the truth of the matter was not learned until it was investigated by a newspaper.

## PRINROSE GETS A HORSESHOE.

George Primrose, of minstrel fame, was the recipient of some beautiful floral tributes when the Primrose and West company played Mount Vernon, Nov. 16. In a well-worded speech, and with his hand resting on a large floral horseshoe, he said that he hoped that the kind donor of the handsome token, which was emblematical of good luck, would in May next repeat his triumphs of 1895, '94 and '96 by once more winning the Brooklyn handicap. Fred Taval, the celebrated jockey, with his wife, occupied a prominent box on the night in question. Mount Vernon is the home of both Primrose and Taval.

## THE MERRY WORLD SOLD.

The Merry World, which had been embarrassed for some time, went into new hands last week. A de-l was made in Indiana, by which the piece becomes the property of C. F. Neeley, of the Muncie, Ind., News. Harry Wyser, manager of the Wyser Grand Opera House, Muncie, and Rees Smith, who has been in advance for Murray and Mack. The company left Anderson, Ind., for Muncie, where it was intended to reduce the number from forty-five to thirty persons, and the attraction will resume this week, opening in Kansas City. Mr. Pattey will still do

advance work, and Rees Smith will remain with the company as manager.

## A NEW THEATRE AT MANHATTAN CITY.

Hersher and Company's theatre at Manhattan City, Pa., was formally opened by the Ashby Gaiety Opera company, Nov. 16. The building is of iron, steel, brick and stone. The exterior presents a fine appearance, and the interior has in all over 1200 seats. The stage is 50x49 feet in the clear, and an addition can be used at a moment's notice, allowing a stage space of 50x78 feet. The house has its own electric light and steam plant, and is under the management of John Hersher, Jr. The building cost about \$75,000.

## A NEW PLAY FOR THE TABERN.

It is reported from Chicago that Julia Marlowe Taber and Robert Taber will present in that city, as Christmas, a new play, For Scotland, by J. I. C. Clarke. The piece is said to be a liberal adaptation of Francois Coppée's Les Jacobites. Scotland is shown in the days of the young pretender, Prince Charles Edward Stuart. Mrs. Taber will appear as a beggar girl, and Robert Taber as an old blind man.

## NAPOLEON SARONY'S WILL.

The will of the late Napoleon Sarony was filed for probate last Tuesday. His photographic business is left to his son, Otto Sarony, with the provision that it shall be continued for fifteen years. The remainder of the estate is divided between the widow, Louie, and three daughters, Belle, Mary Frr, of London, and Jennie Fisher, of Scarborough, England. The document was executed Oct. 2, 1885.

## UNDER THE BLACK FLAG.

Ira W. Jackson, manager of the theatres at New London and Mystic, Conn., writes to THE MIRROR that no piratical company can play in his houses.

Charles A. Barlow, writing from Butte, Mont., to Charles Frohman, says: "I wish to inform you that J. P. Howe, manager of The American Girl company, is pirating your play, Jane, through Utah, Montana and the West. He advertises that it is your celebrated play, and tells of the large royalty he has to pay you."

Two men, one woman and a child are touring Indiana in a comedy called The Hustler, and are using paper of The Hustler and The Dazzler. At Covington, Ind., Nov. 9, Manager Stewart refused to play them and refunded money.

A business card of E. C. Wilson, manager of the Wilson Theatre company, now in Indiana, bears this repertoire: In Old Kentucky, The Charity Ball, The White Slave, Mr. Barnes of New York, The Lost Paradise, The Wife, and Trilby.

## TRAVEL UP TO DATE.

The New York Central offers unequal advantages for through travel between the East and West. It is the only Trunk Line entering the City of New York; its Grand Central Station is in the very centre of the metropolis, in the midst of the hotel, residence and theatre district; it is the only line protected its entire length by Block Signs; it has the fastest trains in the world; the finest equipment, scenery including the Hudson River, Mohawk Valley and Niagara Falls.

## REFLECTIONS.

Addie Clarke is at Long Branch coaching an amateur club for an entertainment to be given at the Broadway Theatre for the benefit of St. James's Church.

Judge Beach of the Supreme Court has granted a divorce to Marie Dressler from George Francis Hopper.

Chauncey Olcott appeared last week at his home, Buffalo, N. Y., and received an ovation from his townsmen.

Grace Griswold directed a production of The Temple of Fame at the People's Institute, Chicago, Nov. 16.

Mrs. Sarah Cowell Le Moyne gave a Browning reading at the Calvary Baptist Church, last Wednesday evening. Kate Chittenden assisting at the organ.

The Four Beesey Children, the little California musicians, scored a hit in their violin quartette at the benefit performance given by Augustin Daly at the Metropolitan Opera House last Thursday evening.

A large party of political clubmen attended Peter F. Dalley's performance at the Murray Hill Theatre, Friday evening.

Francis Jones is using in front of his comedy, In Old Madrid, Ida Ward's one act play, A Subject of the Czar.

Lionel S. Mapleson, librarian of the Metropolitan Opera company, and Helen Frances White, a chorister, were married Nov. 7. Their engagement was announced last season.

Joseph Herbert's Ruritania, a burlesque on The Prisoner of Zenda, will soon be produced at the Chicago Gaiety Theatre by David Henderson.

Maurice Grau has denied the report that he contemplates negotiations with seceding members of the Mapleson Opera company.

Thomas Q. Seabrooke has signed a contract with Duncan B. Harrison for five years.

Guy Hutsongiller, a rider in Buffalo Bill's show, was murdered, Nov. 17, by his roommate, G. Elliott, at the Windsor Hotel, Omaha. The murderer escaped.

Charles W. Allison denies the report in several New York papers to the effect that he was in Sol Smith Russell's company. He is with the Strange Adventures of Miss Brown.

A Florida Enchantment will go on the road next week.

Archie Gunn has illustrated a neat little book, Impressions of Francis Wilson's New Comic Opera, which will be used to advertise Half A King.

The fiftieth performance of The Cherry Pickers occurred last evening, when souvenirs were in evidence.

Mr. and Mrs. Whytal will appear at the Columbus Theatre early in December.

William Farnum has been transferred from The Two Little Vagrants company to Olga Nethersole's company, where he will play in her production, A Daughter of France.

Achille Thomas, formerly a well-known operatic director, who is confined in a private asylum at Mamaroneck, N. Y., was examined by a sheriff's jury last Tuesday, and adjudged of unsound mind.

A young woman, who gave her name as Jennie Livingston, was arrested last Tuesday night for creating a disturbance in the lobby of the Garden Theatre. She was intoxicated.

Charles A. Shaw, for nine years connected with the box office of one of the leading theatres

in Washington, has been appointed by Augustus Pitou as treasurer of the Grand Opera House, a position that he will, no doubt, fill with credit to himself and his employer, as he comes highly recommended by his many Washington friends. The place was formerly occupied by Augustus Pitou, Jr., who will go on the road as manager of The Power of the Press.

McIntyre and Heath, who closed with Dixie Land in Cincinnati, on Saturday, deny the published statement that they had a proprietary interest in that piece, and say they were with it on salary.

Willis E. Boyer has assumed the business management of A Railroad Ticket, and writes that Joseph M. Galties, the author, has secured the piece from Doc Freeman for the rest of the season. Louis Wesley has been engaged to play his original part of Chips, and Marie Stuart will appear as the French maid.

Genaro Saldierna, who has been connected with the Sandow Vaudeville company as musical director, is now with Palmer Cox's Brownies.

Gilmore and Leonard, who claim to have the exclusive right to use The Yellow Kid and the name, Hogan's Alley, have secured an injunction restraining Williamson's Comedians from using The Yellow Kid. The hearing on the injunction will come before Judge Shipman in Hartford, Conn., on Nov. 28.

The Park Theatre, Bridgeport, was attached last week for \$5000 by Mrs. Chloe B. Beach, of Peckskill, N. Y.

The annual benefit for the Roman Catholic Orphan Asylum of New York, under the management of Augustin Daly, was held at the Metropolitan Opera House last Thursday afternoon and evening, and it is said that \$7000 was realized.

George B. McLellan, manager for Nat Goodwin, sailed for London last Wednesday on theatrical business.

Robert Hilliard, after engagements in Toledo and Columbus, O., and Chicago, will resume in The Mummy at the Standard Theatre on Dec. 14.

Amy Lee and Frank Doane are in the city, after an extended Western trip of eight months' duration. Mr. Doane sold his interest as one of the lessees and managers of the Alcazar Theatre on Nov. 9. He will play a special week at the Park Theatre, Philadelphia, in Daly's comedy, The Great Unknown. Amy Lee will also appear at the Park on Dec. 14.

Charles Frohman and David Belasco secured a judgment of \$662.40, for costs, against Kate Davis, in the unsuccessful suit brought against them by the actress, and she was examined in supplementary proceedings in the Supreme Court last Thursday. Miss Davis testified that Rudolph Aronson, M. R. Rosenbaum, and Sydney Rosenfeld were in debt to her, and that she owned no real estate. The witness was ill during the examination, and fainted, whereupon the hearing was adjourned until next Thursday.

John Henry Murphy last Thursday secured an attachment for \$505 against the new Imperial Opera company for lumber furnished.

Ben H. Atwell has resigned as manager of the William Owen company, and will devote his time to his own interests.

John Conners, manager of the Calumet Theatre, South Chicago, Ill., denies that he is in any way connected with the Francis Owen company.

E. D. Shaw, Mgr. or Agt. At Liberty. MIRROR.



# ACTORS' SOCIETY OF AMERICA.

A LARGELY ATTENDED AND ENTHUSIASTIC MEETING AT THE BROADWAY THEATRE.

A Representative Gathering of Members of the Profession and Others—Addresses by President John Malone, the Rev. Madison C. Peters, James A. Herne, W. A. Brady, and Charles R. Pope—Letters of Sympathy from Prominent Persons—The Proceedings.

The first public meeting of the Actors' Society of America, called to give open expression of the purpose and intent of the organization, was held last Thursday afternoon at the Broadway Theatre in the presence of a large gathering of members and friends. Many well-known players were seated upon the stage and in the auditorium, when President John Malone called the meeting to order at half-past two o'clock. At the side of the President were F. F. Mackay, chairman of the Ways and Means Committee of the Actors' Society; James A. Herne, and the Reverend Dr. Madison C. Peters, pastor of the West End Presbyterian Church in this city. Among others on the stage were William A. Brady, Verner Clarges, Wright Huntington, Milton Nobles, Antonio Pastor, J. H. Ryley, John Carter, Louis Aldrich, Mark Smith, Frank Oakes Rose, William Courtleigh, Harry Harwood, Joseph W. Shannon, Charles R. Pope, M. A. Kennedy, Charles H. Bradshaw, Barton Hill, and Ralph Delmore.

## President Malone's Address

President Malone opened the meeting with the following remarks:

LADIES AND GENTLEMEN OF THE ACTORS' SOCIETY OF AMERICA AND ESTEEMED FRIENDS: It devolves upon me as the president of the Society to inform its members and our friends here to-day of the object of this special meeting. This meeting is called in pursuance of a request made to the president for the purpose of presenting and discussing resolutions voicing the sentiment of this Society for the proper recognition of the actor's art as a necessary factor toward the highest civilization, and the placing of the actor's calling before the public in a position of respect and dignity; secondly, that letters and expressions of regard from prominent individuals who are interested in the subjects of this Society may be read; and thirdly, that speakers of note may be admitted to address the Society upon subjects of interest to its members in order that the efforts and aims of the Society may be clearly put before the Society and the public at large with a view to removing prejudices and increasing our friends.

Thus far you have heard, ladies and gentlemen, the formal objects which have called together this remarkable assemblage of people who are interested in the progress of that sublime art, which all of us who speak the English language call the drama. It is not necessary for me to dwell long upon the dignity and honor in which the drama, as an institution of all peoples, has been held since there was a human creature upon God's footstool. The drama is not an invention of man; it is inborn in the human heart. The very first prattlings of childhood are associated with and call forth the dramatic instinct. The playhouse of the nursery is only the prototype of this playhouse in which you are assembled to-day for the purpose of doing honor to one of the sublimest and noblest instincts of the human heart.

I know that it is the fashion to say that with Thespis—that celebrated representative of the play in Greece—began the history of the drama. But I wish to call your attention to something that is beyond and above that, the drama which exists as an impulse in the hearts of all. And in that connection, I wish to say that it is the purpose of this Society to do something—not merely to talk, but to do something—for the benefit of the English drama in the United States of America; that there is something above and beyond the mere amusement of the people who congregate in the theatres, in the idea of the drama. Drama, in its highest and best sense, is an institution established by the law of our creation for the purpose of raising up the hearts and souls of men, and therefore, by its very purpose of existence, the drama is a divine institution, the foster-sister of religion, nourished and fed with the same milk of human kindness that piety and the worship of the Almighty grow upon.

It is appropriate that I should say this here in connection with an avowal of the purpose of this Society and the work which its members and officers hope to accomplish, because of the fact, the undeniable fact, that for many years in the hurly burly of the growth of our great country, in the sudden and remarkable acquisition of wealth by so many of our citizens, the fact has been lost sight of that the English language and the English people are proprietors of one of the highest forms of the drama that has ever been enshrined in the soul of man. It is needless for me to say that I refer to that shining honor to the English people and English institutions, the dramatist, the actor, the poet, Shakespeare and his work. For too long, ladies and gentlemen, members of the dramatic profession, and friends who are disposed to help and honor that profession, for too long has the United States of America been without a representative and leading theatre and public playhouse in which the works of the greatest dramatist, the greatest exponent of the instincts and promptings of the human soul that ever lived, should be produced—the works of William Shakespeare.

Some years ago, not more than four or five, a movement began to be instituted among some of the actors and actresses of this country, looking toward the organization of the representatives of our calling into a body which would safeguard the members of this great profession, the public, and those whose charge it is to care for the business of the stage. Out of that movement, which for some time was an infant, grew the formation and the incorporation of the Actors' Society of America. This Society was incorporated under the laws of the State of New York on the 19th day of May, 1896, regularly authorized by that act of incorporation to be a party in law, to have succession, to sue and be sued, to receive emolument by way of endowment or bequest, to be a representative, in a word, in one person, of the dramatic calling of all of the United States and adjacent countries, for the purpose of establishing the means whereby the dramatic calling would be dignified and improved and bettered.

Since the organization and incorporation of this Society, its membership has increased until it now numbers more than a thousand of those that are actively engaged in the vocation of the drama before the American public. The restriction upon membership in this Society is that every one applying for membership shall show, upon the word of two sponsors, that he or she has been in the active practice of the dramatic profession for three years or over, and has been a resident of the United States of America for six months or more. I am happy to say, ladies and gentlemen, that the practical working of this Society has been of the most flattering kind to all those that were interested in its institution and in carrying on its work. Out of more than one thousand members who are entered on our roll, only about two hundred are at the present time disengaged. Since the organization of the Society, the Board of Directors, which, according to the articles of incorporation, consisted of fifteen members of the Society, divided into three classes of five each, one class to serve one year, another two years, and the third, five years, has been divided into five committees. The senior of these committees is that which is charged with the financial affairs of the corporation, and called the Committee of Ways and Means. The second of the committees is the one that is more properly in charge of those things that relate to the advancement of the profession, the Committee of Information and Engagement.

It is not necessary for me to call your attention to the means used by the Committee on Ways and Means to increase the financial responsibility of the Society. I may say, however, in connection with this, that the Society, as it now exists, is able to receive donations, endowments, gifts and bequests, and through the Committee of Ways and Means, or through the Board of Directors, the Society will be most happy to receive any endowment, however large.

The third committee is designated the Press Committee. Being an institution charged with the advancement of the interests of the actor and the bettering of his position in his calling, you will readily understand the advisability and the utility of having a well-arranged Press Committee.

Another committee which we have organized is called the Arbitration Committee. That takes charge of all cases of complaints made by members of the Society against fellow-members, or by members against managers, or by managers against members of the Society. We have provided for, and in some cases have taken charge of complaints against managers—and there are a great many of those in connection with the particular business of this calling who are disposed to do the right thing towards the members—against members of this Society who have not been disposed to do the right thing towards their managers. More than that, we have carried out the provisions of our by-laws against our own members, where the Arbitration Committee has found that the action of the member has not been such as the by-laws require from him. In every instance where this discipline has been administered, I am most happy to report to you that the member has acquiesced in the finding of the committee and the action of the Board of Directors.

We have established in connection with our Committee on Information and Engagement, the circulation among the managers and employers of the dramatic profession of a list of disengaged members of our Society, and although this list has been in circulation for only two or three weeks, I am very glad to say that the office of this Society, through this circulation, is being daily visited by responsible managers who desire the services of actors for the purpose of engaging capable and reliable actors. The Society, through that Committee, has also entered into communication with a large number of attorneys throughout the country, and established a bureau of introduction to legal counsel in about four hundred cities and towns, so that members traveling through the country and finding themselves in need of legal assistance will have the means of obtaining the same. And this information is not withheld from the use of managers. This book, which we call our Blue Book, is circulated freely, as well as the list of disengaged members.

In addition to this function of the committee, which you will see is a most important one, we have had occasion to take advantage of the fact that the Actor's Society is a legal, intangible person, in order to call the attention of health boards throughout the country and in different cities to the incomprehensible filthiness of dressing-rooms and toilet rooms. It has too long been a crying evil of the practice of the dramatic calling that individual members, timid and modest and sensitive as they are—as I know they are, ladies and gentlemen—are afraid to go before the proper authorities and make complaints against this so long standing wrong. Therefore the Actors' Society says: "Send in your complaints to our committee, and through that committee the Society will make complaint to the properly constituted legal authorities." In every case, ladies, in which that has been done—and it has been done in more than half-a-dozen instances—in every case the health board has at once gone to the theatre, made an examination, and remedied the evil upon the spot.

So much for what the Society has done. What it may do, what it is capable of doing rests with the encouragement which it may receive from the members of the profession and the American public. I have merely desired to state to you what the objects of the Society, as laid down in its articles of incorporation, are—that is, to better and improve the actor's calling by artistic, dramatic, economic, social, mutual benefit and financial means. What the future of the Society will be, of course, rests with the patronage and support which it may receive from the members of the dramatic calling and from the American public. I hope—nay, I more than hope—that the work done in connection with this Society, which has honored me by making me its presiding officer, may bear results which will be worthy of its position, and that the Actors' Society will carry on its work for the benefit of the public until it shall be established as an institution of this country. This Society, through the encouragement

which it shall receive both from the people and from managers and members, may establish in this city, at no great distance in the future, a theatre which will be what that great, gentle soul who passed away from us not long ago hoped, even up to the last moment of his brilliant life, to accomplish—a theatre for the purpose of training the American actor to make him skilled and qualified to play the part that nature and his vocation made for him. By and through this means, ladies and gentlemen, I hope to see, in my time—yes, in my time I hope to see in these United States of America—the dramatic art established permanently and unswervingly upon the basis upon which it should stand and upon which it was placed in history from the very beginning of time, as a companion to religion, as an institution whose purpose it is to raise up the human heart to better things, to raise the human heart beyond the mere groveling things of life, beyond the mere animal and bestial impulses, to place the dramatic art where it stood in the early day, at the beginning of the Christian drama, when St. Gregory, the Nazianzen and Constantine the Emperor, set the stage upon earth still wet with the blood of the martyrs, to carry on and assist the work of religion. And so from that time to the present it has done; for it was the German nun Roswitha who first introduced the modern Christian drama, when the ages of blood had passed; it was the great Cardinal Richelieu who established the house of Molière; it was the monk Fray Guerra who introduced the great Spanish author, Calderon de la Barca, and established a companion drama to that of which we have the most reason of all people in the world to be proud—the drama of William Shakespeare.

At the conclusion of President Malone's address, which was frequently interrupted by bursts of applause, the theatre rang with enthusiastic plaudits and the speaker was compelled, again and again, to bow his recognition of the tribute to his eloquent remarks.

Chairman F. F. Mackay, of the Ways and Means Committee of the Actors' Society, then arose, and offered the following resolutions:

## Resolutions Read by Mr. Mackay.

WHEREAS, From the earliest history of civilization dramatic writings have ever found a place among the learned men of whatever clime, as a high expression of the final power of all languages; and

WHEREAS, The art of acting is the necessary expression of dramatic composition; and

WHEREAS, Many of the greatest dramatists have been actors in the illustration of their own works; and

WHEREAS, The art of acting, while it affords a high intellectual entertainment to the auditor, always strengthens, morally and mentally, the actor. Therefore

Resolved, That acting is a fine art, and the practice of acting is an entirely honorable profession, worthy of the support of the best social influence and an independent position among the institutes of every cultivated and refined people.

Resolved, That in the opinion of the Actors' Society of the United States of America are liberal supporters of dramatic art, and that the generous support given by the American public to the good performances of legitimate entertainments should encourage this Society to cast its influence always on the side of legitimate public performances.

Resolved, That we hold that in the field of public amusements all performances that entertain and do not demoralize are legitimate.

Resolved, That the interests of the managers and actors are the same in the presentation of ways of the best dramatic art for the public entertainment, with a view to such financial return as shall afford an honorable living to all concerned. And that there is no cause for antagonism in seeking to arrange business relations between actor and manager upon principles of equity.

Resolved, That this Society, in seeking to adjust in an equitable way the business relations between managers and actors, cordially invites the co-operation of all reputable managers. And that, in adopting these resolutions as the expression of the Actors' Society of America, there is no intention to establish opposition to anyone, but simply to assert that we know we have an honorable calling; we know we have no desire to avoid our duties nor to abandon our responsibilities.

These resolutions were greeted with approving cheers, and were laid upon the table for later action. President Malone then introduced the Reverend Dr. Madison C. Peters, who was warmly welcomed. After a brief humorous preamble, Dr. Peters said:

## Address of the Rev. Dr. Peters.

I believe this is the first time such an invitation has been extended to a clergyman. Your invitation implies that your profession is growing better; that the church is growing wiser; and that religious opinion has good cause to bridge over the scandalous chasm which has so long existed between church and stage.

The theatre owes its origin to religion. The Greeks danced around the sacrificial goat of Bacchus, singing their tragedy or "goat-song," their comedy or "village song" in eulogy of the god. Hence these modern names. In the course of time the drama ceased to be a religious ceremony, and became a work of artistic perfection and poetic splendor unparalleled in literature. The Romans imported the Greek drama and consecrated it to their deity. It, by and by, became a nursery of vice. A decree finally closed the theatres. The church triumphed. Centuries passed. The theatre again revived, and again it was founded upon religion. One of the early fathers constructed a drama in the year 364 A. D., on the Passion of Christ. During the middle ages, all the Scriptural scenes were introduced. It was in this way the rude and unlettered mob were preached to on saints' days. God appeared on the stage. The devil bandied jests with his imps. Saints and apostles played their part. Virtues were allegorized, until at last debauchery ran riot, and religion was disgraced.

So in the Christian era, the first theatres were the churches, and the first actors the priests themselves. But secular competition grew apace, and in 1578 the Dean and Chapter of St. Paul's Cathedral petitioned Richard III. to stop certain dramatic performances, which were being gotten up in London outside of the church. The clergy did not object to the principle of acting, but the Cathedral clergy of St. Paul's had spent so much money on church scenery and costumes inside the Cathedral that they were eager to crush all secular competition. Shakespeare next gave to the world his eternal treasures. In Elizabeth's reign, the secular drama had grown so popular that a preacher exclaimed: "Woe is me! At the playhouse it is not possible to get a seat, while at the church vacant seats are plenty." The human mind is the same in the pew as in the theatre. The world suffers more from too little dramatic power

in the church than from too much outside of it. In the time of the Stuarts, the theatre was wholly immoral. The reform movement that swept the church naturally led her to condemn everything that was or could be corrupt. The church opposed statuary, secular music, novels, and, above all, the theatre. Painting, statuary, music and novels have been purified to a large extent, and made instruments, if not of moral influence, at least of culture and refinement.

The church at last yields to this principle, which we have applied to other things—that is, that people must choose between good and bad plays, just as they do between good and bad books. This is what I have preached for years. The dramatic art is a legitimate art, and acting may be made an honorable profession, and the church should recognize this fact, and use her influence to induce all good people to patronize the plays and the players that give good entertainment, and stay away from the performances that minister to vice. The primitive Christian was right, as he turned with aversion from Roman amusements, wholly sensual. The Puritan was right, as he sought from his extreme of austerity to rebuke the immorality of the seventeenth century. There was necessity in his excessive rebuke, to make his righteous protest effective. Excess was for his age; discrimination is for ours.

If the legitimate drama has been laid out in its grave clothes to give place to burlesque, not grave enough to wear clothes, whose fault is it? The church of the past stood aloof from the world. The church of the future will assimilate with it. The church has spent much time peering into amusements to see what evil they contained, and has kept digging away at them instead of putting divine grace into them and letting that elevate and regulate them. We have been absorbed in ferreting out and disclaiming against the evil and forgotten that we have a corresponding duty to develop the good. The church has failed to regulate popular amusements; it has drawn itself from them; and if the devil has come in and taken full possession, the church is to blame. I know that I overstep the mark of received church opinion, but I would rather be right than consistent. If the church has, with mistaken zeal, fostered a false position, it would be cowardly, having discovered the error, to withhold the truth from society through fear of being turned on and called inconsistent.

Let us bring the heaven of the Gospel into the amusement lump, and show people how to prove amusements without abusing them; and save the church from her present humiliating attitude as the declared enemy of the drama, from attending which she has no power to restrain her members. Refusal fairly to discriminate sweeps away, not only the principle we have strained, but all sound virtue with it. As Tennyson puts it: "The vow that binds too strictly snaps itself." There is almost nothing that may not be abused. What sweet delight has been more abused than courting, but we will never give it up! Horses are often the gambler's richest resources; shall we therefore give them up? Even religion has been abused: I have known people to become so good-goody-goody, so good—that they became good for nothing.

Gail Hamilton protests that "all men are born babies, and for the most part stay babies all their lives in a greater or less degree." We must recognize what is common in man's nature. "Man has an animal nature as well as rational faculties; he has instincts that are purely animal as well as characteristics purely intellectual and spiritual, and the playing out of these impulses within the limit of moderation are just as sinful as in the animal pure and simple." The mind kept on the continual stretch of serious duty will prematurely lose its healthy action. Old and young alike must have their times of sport, and it is not necessary that we bring the hours of recreation under too rigid scrutiny of reason. The scrutiny of conscience must be there. However pleasant it may be to do wrong, it is never right to do it, and sin committed in the pursuit of pleasure is as sinful as if done for the sake of profit. But having made this reservation, the wisest of us can sometimes afford to lay aside our dignity and become children. What need then to argue that this play-element in our nature is not essentially evil?

I think the church can at least afford to be fair, and be ready to make a righteous and reasonable difference between the harmless and the harmful. Instead of anathematizing a noble profession with arbitrary narrowness, let us befriend such a society as this which aims to present legitimate public performances. I hail this Actors' Society of America as the natural bridge that will connect the church and the stage. I am hopeful for the future. A larger and more refined class of people attend the theatre now than ever. A higher tone of morals prevails in the best plays and is manifested in the character of the players. A larger part of the community attends the theatre, and the majority of our population is moral and virtuous.

I feel like apologizing to you for the pulpit's vituperation of your profession, but I know you will forgive the clergy when I tell you that those who have denounced you never saw a good play. Some men who write against the sensuality of the stage remind me of the preacher in Canada who declaimed against dancing in such a manner that the dancing went on, but the parson was himself discharged on account of the vulgarity of his discourse. The theatre is here to stay. Reform is the note of the future. Eliminate the bad. Encourage the good. The shameful posters, the female attire, or rather the lack of it, the compromising attitudes, the silly things accepted, the commonplace persons admired and commended, thunder as much at these as you will. Let ridicule, sarcasm, and denunciation exhaust their armories upon these abuses, these positive evils. Water cannot rise higher than its source, and the character of the theatre cannot be sustained above the character of those who attend it.

Playwrights and actors are not to be blamed for what we often get on the stage. Too many Americans like slang and vulgarity. Playwrights and actors do not live to write and act; they have the bread-and-butter human weakness, and write and act to live. They know what the people want, and they give it to them. The theatre and opera will never in tone and tendency be above the life that attends them. The demand will control the supply. In nothing else do Americans show so much bad taste as in their endorsement of plays and players. Hamlet, Macbeth, King Lear, or Richard III.—are these the types whom most frequently appear? Look at the placards on the walls for the answer. And the Shakespeares, Goldsmiths and Sheridans are not likely to be popular so long as people throng the theatres to hear poor puns and silly songs, which the compounders of burlesque provide.

And yet I have noticed that the sense of propriety in the average theatre is of a higher standard than most managers and play-writers seem to think. The really good innocent joke invariably brings down the house, while expressions of profanity and vulgarity, and exhibitions of doubtful propriety are often allowed to pass in silence. Away with the trash that struts the gallery gods to thunders of applause! Insist on





AT THE ACTORS' SOCIETY MEETING.—ON THE STAGE, BROADWAY THEATRE.

Among those in the group in their order, from left to right, are HARRY HAWWOOD, MARK SMITH, LOUIS ALDRICH, F. F. NACKAY, WRIGHT HUNTINGTON, JOHN MALONE, VERNER CLARGES, REV. DR. MADISON C. PETERS, M. A. KENNEDY, FRANK O. ROSE, P. J. REYNOLDS, JOSEPH W. SHANNON, JAMES A. HERNE, FRANK WISE, CHARLES R. POPE, WILLIAM COURTNEY, MRS. CLARA HARDER, MOLLY HARDER, MRS. LOUISE ELDRIDGE, and MRS. W. G. JONES.

From a flash-light photograph taken expressly for THE DRAMATIC MIRROR by Joseph Byron.

noble sentiments, dignified bearing, refined manner, pure thought and elegance of speech. You cannot afford to be true to nature by being false to yourselves. It was the proud boast of Fontenelle that he had lived one hundred years, and died knowing that he had never thrown the slightest ridicule upon the smallest virtue. Theatrical managers, emulate Fontenelle! If my words could reach my clerical colleagues I would say to them, persuade men to seek the best and the worst will not long be with us. And you, the public, remember that dramatists cater to your tastes, and actors are what you make them. I want to fix the responsibility for the present order of plays where it belongs—upon the public. Let people stay away absolutely from every performance, whatever its artistic excellence, if it abounds with intrigue and immorality, and let the management fall. Garrick recognized this fact when, in opening Drury Lane Theatre, London, he spoke the following epilogue, composed by Dr. Johnson:

Al! let not censure term our fate our choice.  
The stage but echoes back the public voice;  
The drama's laws the drama's patrons give,  
For we that live to please must please to live.

Dr. Peters resumed his seat amid great applause, which was prolonged until he arose to bow an acknowledgment. President Malone then introduced James A. Herne, who spoke as follows:

#### Mr. Herne's Address.

MR. PRESIDENT, AND LADIES AND GENTLEMEN: I hesitated somewhat when I received the invitation of our President and the Board of Directors to be here to-day and occupy a few minutes of the time allotted to the speakers of the meeting. I hesitated, and carefully considered the matter, because my views on social questions are so well known and are so extremely radical that they are not held in very high reverence by the multitude. Nevertheless, it is true that I have made a study of the inequality of opportunity, and that I am not to be driven from my faith, or from the truth as I see it, until a higher truth is presented. Inequality of opportunity is the cancer that is eating the heart out of our body politic. Inequality of opportunity is the real anarchist—the real incensor of the masses against the classes—the real destroyer of every republic that has gone before. Equality of opportunity is the fundamental principle of liberty, and the concern of one is the concern of all. We cannot gain our own liberty by enslaving another. We cannot elevate our own particular trade, calling, profession, or art unless we are in sympathetic touch with every other trade, profession, calling, or art. In short, we cannot elevate the level of the stage until we first elevate the level of humanity.

I am not here to ventilate my special views on political economy or on social questions. But I am here to offer a brief, clear view of the labor question in general, and how it relates to the actors of to-day. I have been an advocate of labor and a student of the labor question, or rather of the cause which makes labor a question—that is to say, the question whether a man is able and willing to work shall stand in enforced idleness, and whether a man who by his address or skill has produced a certain quantity of

wealth shall not have a voice as to his share of the product. I have been a student of these questions for many years.

I find that one of the evils of labor is incompetence; an unwillingness to think for themselves on the part of the great masses of the workers of the world. The competent and thinking laborer is handicapped by the incompetent and unthinking laborer, and hence labor organizations. And the actor is no exception to the rule. I am reading a very great book, called "The Ancient Lowly," by a man named C. Osborne Ward, who has, or had, charge of the translating of the Labor Department at Washington; and, by the way, that is a book that I would advise every one in this room to read. I find that labor organizations have existed for thousands and thousands of years. Mr. Ward tells us that Keziah, a poet, a man who lived more than a thousand years before Christ, was the first known labor agitator, and that his greatest poem, entitled "Works and Days," was the first known book on the labor question. Mr. Ward tells us that the history of labor is that it has always been patient, but, when it has risen, its strength has astonished its foes, and it has always won victories; but it has been again and again cooped or beaten back into subjection—and why? Because it did not think intelligently; because its wisest and ablest leaders could not make it think intelligently—could not make it see that the concern of one must be the concern of all.

Under existing social conditions, labor organizations are the only weapon of defence that labor has. But, unaided by intelligent thought and by an earnest resolve to get at the bottom of the facts and to learn the cause which makes it necessary for labor to organize, it will, in my mind, never accomplish the objects at which it aims. For the first time in the history of this country, there is an effort in progress among the actors to organize: an earnest effort on the part of some of our men and women, who are more earnest and sympathetic than the rest of us, to organize the actors of America for their individual betterment and for the betterment of our mutual cause. I am glad to say that I was one of the first approached by this nucleus of young reformers. A copy of the constitution and by-laws, carefully written out by some earnest young man, was handed to me, and after reading it over and after pointing out the error in the omission to include women among the membership, I placed my name upon the roll, and to-day I am happy to say that nearly every member of both our companies—in fact every person who is eligible to membership—is a member of the Society.

In the endeavor to obtain new candidates for membership in the Society I have learned with sorrow that the actors hold some views in common with the laborer, one of which is that capital creates labor, and that without capital labor cannot exist. Some very intelligent actors said to me, "If we do this (that is, if we organize), we will antagonize the managers, and they will close their doors against us, and, indeed, refuse to employ persons who are members of our Society." During the last election one actor after another said to me: "I dare not vote, for fear if one candidate (or another) is elected capitalists will lock up my money and we will starve." And this brings me to the real words I want to

say. This Society is founded for the betterment of the art of the actor. It is an institution; it is no longer an experiment. The errors of its young life will be corrected. If there are faults in its constitution and by-laws they may be changed. The duty of this young Society is now to find out the cause which makes it necessary for actors to organize, and, when they have found it, to strike boldly for its removal.

I feel that it is the duty of every actor in America to join this Society, and I feel that it is the duty of every actor who is ineligible for membership on account of the three year clause to at once signify his intention to become a member. But you must join it for educational, and not for antagonistic purposes. It is not a paternal society. Its purpose is to aid you in asserting your individuality, your manhood and your rights as a factor of society. It cannot do this for you. It can aid you, and will aid you, in your efforts for higher development. And let me say to you that it is sheer ignorance and cowardice to hold that by a dignified, philosophical statement of your individual rights you are going to antagonize any one of the courses or avenues of distinction against yourselves, just as it is sheer ignorance to imagine that by mere organization, that by mere union of numbers, without intelligent thought, without reason and without justice on your side, you are going to obtain the opening of any avenue to you or overcome any of the oppressive laws that now hold you down.

And let me beg of you to disabuse your mind of the idea that capital creates labor. Capital is itself stored up labor. Labor created the first capital. Labor has created all the wealth and all the capital of the world. Sweep away all the capital and all the wealth of the world to-day, and leave us labor free, and we will re-create a greater wealth and a greater capital than ever before. But, on the other hand, sweep away all the labor, and where will be your boasted power of capital? Labor creates capital, and capital can, in its turn, aid labor; but equity should stand between the two.

Mr. Ward says that modern common sense, by science, is proving the true laws of nature that it is the little things and the little men and women who perform all work, who produce that which is produced; that it is not the great—conjured to be so, in the elastic imagination—who accomplish anything; but the infinitesimals who do it all.

Therefore, I say to you, actors, I say to all producers of wealth, study your wrongs and your rights and the remedy, and when you find it out, when you find out exactly what you want, ask for it intelligently, and you will get it. The fate of the workers of the world is in their own hands, but to make the change and the betterment effectual and lasting you must first change some of the pernicious social laws of our system, and in order to do this you must do it through an intelligent use of the ballot.

Here I want to say that I have no words strong enough to condemn the apathy of actors in political matters. During this last campaign—one of the most important in the history of the country—the actor was, as a rule, a non voter. We are numerous enough to be a power in politics. Are we a power in politics? No, we are not even a figure in politics. No greater proof of this can be given than was given by the press opposed to

Mr. Bryan. Finding his moral, social, domestic and public character, his intellectual capabilities above any ground of attack, the most contemptuous thing they could say of him was that "He looked like an actor from the Risako." Now, mark you, I claim that the actor was dignified by this allusion; for whether we agree with Mr. Bryan politically or not the fact remains that he stands to-day one of the foremost figures in American history. It is the spirit and not the words that I object to. The press did not intend to honor Mr. Bryan or the actor; they intended to insult Mr. Bryan over the shoulders of the actor.

Why not make another simile, why not compare him with some other calling, a preacher, a lawyer, a doctor, a poet, an artist, a sculptor, a shoemaker, or a hod carrier? Why, because these men are voters, and if the actors were voters also the press would be more chary of their allusions. I tell you, fellow actors, the time has come in the life of this republic when I hold it to be criminal for any man having the franchise to absent himself from the polls on election day. Such a man is not a true American citizen. It is asserted by some that the reason why we have so many idle actors is because there are too many actors in the profession; that is, there are more actors than there are engagements. The last part of this statement is absolutely true; but then we must go further. We must say that there are too many people in the world, because all other trades, callings, professions or arts are similarly overcrowded. Then we say what must we do. It is the study of such men as myself—who consider we are the best fitted for any profession—to all get together and kill off all the others. No, my friends, there are not too many people in the world; there are not too many actors; there are not too many theatres, there are not enough actors, there are not enough theatres. There is a cause and an effect, and a remedy that lies beneath the surface, and you must seek for it and find it.

In the meantime, I say, may this organization go on, may it continue to prosper and to multiply until it includes every actor in America in its membership. My words, my sympathy, my aid, are yours whenever and wherever they can be of service. And to the actors, I say may you all have good long engagements, at high salaries—may good digestion wait on appetite, and health on both.

#### Other Addresses.

William A. Brady then spoke briefly. He said that while in England last Summer he had taken occasion to carefully investigate the purposes of the Actors' Association of England and the great good it had accomplished, particularly in working for manager as well as actor in compelling every railway in the Queen's land to reduce its rates for the transportation of theatrical companies, and in admitting into its protecting care both manager and actor. Mr. Brady observed that in this country the theatrical combinations continually travelling from place to place are the recipients of less courtesy at the hands of the railways than is the farmer, who rides once a

CONTINUED ON PAGE 21.



**BROOKLYN.**

**NEW ORLEANS.**

Lillian Russell, who was here in An American Beauty 8-18, owing to indisposition caused by a fall from a bicycle, has canceled all one-night stands in neighboring States, and returned to Chicago for much needed rest.

**DENVER.**

PITTSBURGH.

**PORTLAND, ORE.**

the Euclid. At the Wednesday matinee, pupils of Central High School and their teachers were present to

**ST. PAUL.**

**BUFFALO.**

**PROVIDENCE**

### How's This?

# CONSUMPTION

By sending particulars of their needs to the secretary (Chas. Barnard) as above, general notice will be issued to the members. Information also as to proprietary plays already produced.



100



Brown, manager: Edward Travers's production of The Private Secretary 12 to moderately large and delighted audience. Family Banker 19.

**THOMASVILLE.**—PURA HOUSE (T. L. Spencer, manager): Edwin Travers with a strong co. in William Gillette's The Private Secretary 16 to the largest house of the season.

**WAY CROSS.**—JOHNSON'S OPERA HOUSE (F. R. Trent, manager): The Private Secretary 17 to a very large and delighted audience. Lillian Lewis Dec. 1.

# ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Mathews and Bulger in Gay Coney Island 11 to big house; co. strong and made a good impression. And soon's Jolly Old Chums 12, 13 to fair house; co. gave fair satisfaction. Whitney Opera co. presented Rob Roy 14 to a large and satisfactory audience. Robert Mantell in Monbars 16 to big house. Mr. Mantell and Miss Behrens were the favorites and received several curtain calls. Ward and Vokes in a Run on the Bank 17 to large house and gave a clear performance. Al G. Field 18 Sol Smith Russell 19, Local talent 20; Morgan Gibney in Faust 21 Up to Date 22. The Merry World 23. Charley's Aunt 24.—THE AUDITORIUM (Augustine Neuville, manager): House dark week of 16. The Modest Maid co. 23 24; A. Q. Scammon's The Burglar 26-28.

**EAST ST. LOUIS.**—McCASLAND'S OPERA HOUSE (Frank McCasland, manager): The Hunter drew two fair houses 15. The piece is weak and is saved only by the work of James Richmond. Glenroy, who scored a distinct hit in the title role. The balance of the co. are mediocre. Steve Brodie in On the Bowery 22. Joseph Callahan in The Lost Paradise 24; Lincoln J. Carter's The Defaulter Dec. 6.—ITEMS: W. I. Bush, who has been ahead of the Florence stamilton repertoire co., closed with that co. at South Bend, Ind., and has returned home. James H. Glenroy, who plays the title role in The Hunter, is a St. Louis boy who began his stage career at the old London Theatre in St. Louis. His work in The Hunter is capital and stamps him as a comedian of no mean ability. The Valley Slave Dramatic Co., composed of a number of local aspirants for histrionic honors, have put Hazel Kiske into rehearsal and intend producing it in a short time.

**CLINTON.**—NEW OPERA HOUSE (John B. Arthur, manager): W. J. Butler's All a Mistake to a fair but appreciative audience 11. The play is one of interest and keeps an audience enthralled throughout. The jovial Captain the mistaken husband and the faithful wife make up a first-class attraction.—RENNICK'S OPERA HOUSE (W. H. Ludloff, manager): Jephah and his Daughter by local talent 16 to good business.

**LINCOLN.**—BROADWAY THEATRE (Conant and Foley, managers): Home talent lady minstrels 12, performance excellent; good house. Robert Mantell 17 in Monbars; light house; excellent performance. Gordin Comedy co. week of 23; The Burglar 3.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Robert Mantell supported by Charlotte Behrens and a capable co., presented Monbars to an appreciative audience 11. In Gay New York played a large house 13. Lucy Day was the favorite; performance thoroughly enjoyed.—ITEMS: M. W. Hanley, the popular manager of Robert Mantell, was here last week.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): Steve Brodie in On the Bowery 12 to a good audience and full satisfaction. Santanelli closed a week's engagement 14 and seemed to please. Al G. Field's Minstrels 17; Rob Roy 19; The Lost Paradise 21.

**GALESBURG.**—THE AUDITORIUM (F. E. Berquist, manager): McFee's Matrimonial Bureau 11 to good house. Ladies Minstrels, local, 13, 14 to S. R. O. Hoffheimer and Calkins made a great hit in their original act, Romeo and Juliet Up to Date. The Rob Roy Opera co. 16 played to a good business and gave excellent satisfaction. Ward and Vokes 18; O. Homestead 19; Redpath Concert co. 21; The Merry World 23; Walker Whitehead 24; Eddie Foy in On the Bowery 25; Stearns' U. S. Co. From Dec. 1; McIntyre and Heath 3; Prisoner of Zenda 4.

**JOLIET.**—THEATRE (William H. Hausshier, manager): In Gay New York 14 to large business. Royal Hungarian Court Orchestra 15 to fair business.—ITEMS: This is the first of a series of musical entertainments to be given here and was well received.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Ravenscroft, manager): Jolly Old Chums 11 to fair house. Rob Roy 13 to good business at advanced prices; co. very strong and gave satisfaction. Miss Atterton being the favorite.—ITEMS: Mr. Ravenscroft has been at his home in Iowa for a week owing to the illness and death of his father.

**WAUKEGAN.**—GRAND OPERA HOUSE (George K. Spoor, manager): The American Vaudeville co. 12 to fair but well-pleased audience. The principal features were Bert Jordan, eccentric dancer, and "Bonner," the talking horse. Shoot the Shutes co. 23.

**PARIS.**—SHOOTER'S NEW OPERA HOUSE (L. A. G. Shoof, manager): The Hindoo Head Hunters, by local talent 12, 13 to immense business. J. Z. Little's The World 18; The Rockeys 23; The Bowery Girl 25; Donald Robertson and Brandon Douglas 5 in The Man in the Iron Mask.—ITEMS: Manager Shoof will give all his employees a Thanksgiving dinner on the stage 28.

**ALTON.**—TEMPLE THEATRE (W. M. Savage, manager): Jolly Old Chums 11 to a good house. A. B. Weir 17; The Hunter 18; E. J. Henley in Deacon Brodie 17; Los Paradise 22; Charley's Aunt 23.—ITEMS: F. W. Morgan, agent of A. B. Weir, was here for three days the guest of Manager Savage.—Sam Fletcher, agent of The Hunter, was here 9.—Business is still improving, with bright prospects for balance of the season.

**FREEDOT.**—GERMANIA OPERA HOUSE (Phil Arno, manager): Robert Mantell in The Corsican Brothers appeared before a packed house 12; excellent performance. Mr. Mantell was obliged to respond to numerous curtain calls during the evening. M. W. Hanley, manager of Robert Mantell's business, has been the best in years. Colonel Robert G. Ingersoll 19; A. B. Weir 22; The Eagle Opera co. Dec. 1.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): Beach and Bowers Minstrels 13, 14 to S. R. O.; best of satisfaction.—ITEMS: Beach and Bowers spent about a week here organizing and rehearsing.

**DECATUR.**—POWERS GRAND OPERA HOUSE (F. G. Given, manager): The Whitney Opera co. in Rob Roy 11 played a good business. Steve Brodie in On the Bowery 14 to a topheavy house.—Sol Smith Russell 16 in A Bachelor's Romance; large house. Ward and Vokes 23.—ITEMS: George F. Knowles, of the Whitney Opera co., was taken ill in Louisville, but managed to keep up until the co. arrived here. He was taken to the hospital and was found to have typhoid fever. He has the best care.

**LA SALLE.**—ZIMMERMAN OPERA HOUSE (E. Zimmerman, manager): Railroad Jack 13, 14 gave poor performance to small house. Joseph Callahan in Lost Paradise gave a fine performance to a large and enthusiastic audience 15. G. Huey co. in repertoire 16-21; Prodigal Father 22.

**BLOOMINGTON.**—NEW GRAND (C. E. Perry, manager): The Green Good: Man 12 and The Lost Paradise 13, both to fair business. Holden Comedy co. 23; The Prodigal Father 24; Little's World 26; Hungarian Royal Concert Orchestra 27; Stearns' U. S. Co. 28.

**OTTAWA.**—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): Joseph Callahan in the Lost Paradise 14 to fair business. Stearns' U. S. Co. 10 to medium business. The Bowery Girl 23.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Watten and Austin, managers): The Female Minstrels, home talent, under the direction of Lottie Walters, made a great hit 7 and was artistically and financially a success. The Lost Paradise, Joseph Callahan, booked for 30 canceled.

**STREATOR.**—PLUM OPERA HOUSE (J. E. Williams, manager): The Gordin Comedy co. 9-14 in repertoire; good business.

**MATTON.**—THEATRE (William Foley, manager): Morgan Gibney in Faust Up to Date opened 16 for three nights.—ITEMS: Manager Foley has been confined to his room the past week by illness.

**CHAMPAIGN, ILL.**—WALKER OPERA HOUSE (C. F. Hamill, manager): The Green Good: Man 13 was the poorest performance seen here for a long time.

**LITCHFIELD.**—RHODES' OPERA HOUSE (Hugh Hall, manager): House dark week ending 14. A Bowery Girl 17 to poor house; performance good, audience well pleased.

**BELLEVILLE.**—TIEMANN'S OPERA HOUSE (Aug. Tiemann, manager): Ward and Vokes to S. R. O. 15; Charley's Aunt 22; Joseph Callahan in The Lost Paradise 23; 4 Bells Dec. 5.

**DEKOR.**—OPERA HOUSE (F. A. Truman, manager):

Hyers Colored co. 13, 14; fair houses, medium co. May Hyers very clever. Ladies' Minstrels 24, 25.

**MOUND CITY.**—OPERA HOUSE (Betta and Hyes, managers): Spooner Dramatic co. completed a one week engagement 14; fairly good house and a good performance, which well pleased; house dark 25-28.

**AUBORA.**—OPERA HOUSE (J. H. Plain, manager): Dark 9-14.

# INDIANA.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): The Other Man's Wife was presented 11 to a fair house and pleased audience. The performance was opened with a curtain-raiser entitled A Soldier of France, which afforded Nick Long a splendid opportunity for some clever character work as Francis Le Page. The co. is evenly balanced and nothing but the best of the performance. Nick Long is in the part of Oscar Tindal one of the most strikingly suited to his style of acting. He is certainly an excellent comedian and his work throughout was marked with an artistic finish that could not help but win him admiration. Nick Long is happily cast as Francis Le Page and his performance was a success. Julie Kingery made a charming Angelica and seems especially fitted for the character. The characters of the wife and mother-in-law were ably portrayed by Idaline Cotton and Lillian Dix, each making a favorable impression. Harry Stanley, A. G. Ingram, Charles W. Gibby and Carrie Medford all do good work. The Hunter 21; Ada Gray in East Lynne 26.—ITEMS: R. V. Prosser left 18 for Salem, Ind., to join the Ada Gray co., which opens there. W. L. GROVE.

**MARION.**—ALLAN OPERA HOUSE (M. B. Edmiston, manager): Leslie and White in A Booming Town 11 drew a good audience, which they kept in good humor throughout the performance. Professor Starr and wife opened 16 for a week in hypnotic seances to a good house.—THE WHITE THEATRE (E. L. Kinnebrew, manager): The Merry World co. constructed theatre was opened 12 by the Merry World co. The opening was a gratifying success to the management and the theatre a pleasant surprise to the representative audience that crowded it. The S. R. O. sign was displayed long before the curtain went up. The co. gave an excellent performance and were prevailed upon to repeat it the following night. Leroy and Leroy presented Other People's Money 16 to a large and well-pleased audience. This is Mr. Leroy's second engagement in this city, he having appeared at the Soldiers' Home earlier in the season. Clay Clement is a favorite with Marion audiences and was greeted with a good house 17, when he presented The 3 Bells in an artistic manner. The Turner Knights 21.—ITEMS: The Merry World, which appeared at White's 12, was sold to C. F. Wesley, of the Music News, Harr. Wysong, of the Music Opera House, and Ros Smith, who, until recently was advance agent for Murray and Mack.

**NICHOLASVILLE.**—ARMORY OPERA HOUSE (E. F. Bates, manager): W. J. Butler in All a Mistake 16; good business and excellent satisfaction. Heart Concert co. 17; Railroad Jack 21; Remenyi 24; A Booming Town Dec. 1; South before the War 9.

**EVANSVILLE.**—GRAND (King Cobbs, manager): Devil's Auction drew fair house 16; creditable performance. Clay Clement 21, matinee and night; Bancroft 27; Too Much John on 30.—PEOPLE'S (F. J. Groves, manager): The Lees, by notisirs, drew fair houses 9, 15. Murray and his comedians 13; good house. Ward and Vokes 22.

**MUNCIE.**—WYDER'S GRAND OPERA HOUSE (H. R. Wyder, manager): O'Dowd's Neighbors 19, small house. Lost Paradise 12; light audience.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): The Merry World gave an excellent performance 10, 11. Ben F. Grinnell, Harry Stanley and Charles Pusey are worthy of mention. The dancing of Annabelle and Mlle. Barthe was good. The Ensign failed to please a good audience 13.

**CRAWFORDVILLE.**—MUSIC HALL (Townsend and Thomas, managers): Eddie Foy 10; good business. O'Dowd's Neighbors 19.

**NOBLESVILLE.**—WILD'S OPERA HOUSE (C. C. Curtis, manager): House dark 9-14.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): Stearns' Uncle Tom's Cabin co. to S. R. O. 11; entertainment generally satisfactory. Clay Clement in The New Dominion 14; very good business; one of the best entertainments ever seen here. Sherwood the pianist 20; Thomas W. Kane 23; Doctor May, lecture, 30; A straight Tip Dec. 1.

**WABASH.**—HARTER'S OPERA HOUSE (Harter Brothers, managers): Leroy in Other People's Money 18; packed house. The Burglar 19.

**PORT WAYNE.**—MASONIC TEMPLE (Stouder and Smith, managers): Siberia to fair business 12. Palmer Cox's B-ownies 13, 14; big houses and very well-pleased audiences.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): Merry World 18; fair house; general satisfaction. Other People's Money 26; Green Goods Man 21.—ITEMS: Merry World changed hands here; many parties purchasing the co., which will lay off ten days at Muncie and reorganize.

**VINCENNES.**—MCJIMNEY'S THEATRE (Guy McJimney, manager): House dark 10-19.

**WASHINGTON.**—OPERA HOUSE (Hortall Brothers, managers): Clara Schumann's Ladies Orchestra 10, 11; only fair business; performance excellent. Murray and Murphy's Comedians, by notisirs, drew fair houses in O'Dowd's Neighbors to S. R. O. 12; fair. A Bowery Girl 20; Remenyi Concert co. Dec. 2.

**FRANKLIN.**—NEW OPERA HOUSE (H. H. Wood, manager): Irving French Comedy co. in repertoire 12-14; creditable performance; good business. Bloomer Girls Abroad 18; Ferris Co. comedians 30-Dec. 6.

**CONNERSVILLE.**—ANDER'S THEATRE (D. W. Ande, manager): The Wilson Theatre co. 9-14 in repertoire; good houses; gave best of satisfaction. Clara Schumann's Ladies Orchestra 17; fair house; excellent performance. Irvin French 23 for three days.

**ANDERSON.**—GRAND OPERA HOUSE (J. E. May, manager): Murray and Murphy's Comedians, by notisirs, drew fair houses 12; fair business; performance gave fair satisfaction. The Ensign 14 gave a very good performance to good business. R. E. Ingersoll 20; Otis Skinner 30.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Robert Mantell in Monbars 20; O'Dowd's Neighbors 21; Disin Land 26.

**KENDALLVILLE.**—SPENCER OPERA HOUSE (A. M. Boyer, prop. mng): Bulger, good and well-pleased audience. Keene and Hanford 24.

**KOKOMO.**—OPERA HOUSE (F. E. Henderson, manager): Jessie Mae Hall in repertoire, 9-14 gave good satisfaction to very good business. The Burglar 20.

**UNION CITY.**—CADWALLADER THEATRE (C. W. Waite, manager): The Gormans in The Glimpols Abroad; good performance; fair business. The Irish 18; Colonel Robert G. Ingersoll 24; Murray and Murphy 27.

**HARTFORD CITY.**—VAN CLEVE THEATRE (George Tait, manager): The Ensign played to a crowded house 12; receipts, \$150; audience very well pleased. William Ingram and Jesse Taylor in the leading roles are exceptionally fine and the entire cast is strong. The scenic effects are great, and their parade, headed by a group of sailors, is a drawing card. The Burglar 19; Kinturey and Roine 27. R. G. Ingersoll Dec. 2; Edith Spencer 7.—ITEMS: Harry Levy, in advance of The Burg ar, was here 12.—The Ensign has some of the finest paper ever seen on the local bill boards.

**ELKHART.**—BUCKLIN OPERA HOUSE (David Carpenter, manager): Siberia drew a large and well-pleased house 13. A. M. Palmer's Tribby co. 16; large house more than pleased. Strange Adventures of Miss Brown 21; Nellie McHenry 23; Straight Tip Dec. 2; South before the War 7; Twelve Temptations 29.—PEOPLE'S THEATRE (F. H. Harris, manager): The theatre opened 16-21 with Reynolds Sisters in repertoire at popular prices; good performance; fair business.

**FRANKFORT.**—COLUMBIA THEATRE (G. Y. Fowler, manager): Indiana State Band, directed by C. W. Dalbey gave a splendid concert to S. R. O. 17. Clay Clement 18; Bancroft Dec. 1; The Lost Paradise 3.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (William Dolan, manager): Clay Clement in The New Dominion 16, small but very appreciative audience. The opening co. is excellent and the performance throughout was an artistic success. Murray and Murphy 20; R. bert Mantell 21; Lost Paradise Dec. 7; Tibby 10; R. bert Hilliard 17; Bunch of Keys 21; Lewis Morrison in The Indian 24.

**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Iap Van Matre, manager): Hennessy Leroy co. 17 to fair audience, performance excellent. Wild Goose Chase 25; Colonel Copeland, lecturer, Dec. 1; Morris Ramsay in Uncle Hiram 12.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): O'Dowd's Neighbors 19.—CARLISLE HALL (D. Carlisle, manager): Herbert A. Sprague, impersonator,

# FAREWELL SARDOU SEASON

1906 AND NOT LAST OF

# FANNY DAVENPORT

IN

# CLEOPATRA, GISMONDA, FEDORA, LA TOSCA.

## Last Season of Sardou Repertoire

SUPPORTED BY

# MELBOURNE MACDOWELL

Season will open in Boston, Nov. 2.

tor, 12; fair house; general satisfaction. Arthur Love Vanceville co. 16, 27; good business.

**RICHMOND.**—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): Hennessy Leroy in O'her People's Money 13; fair business; good performance. The Wilson Theatre co. opened 16 for week to good business.

**HAZEL.**—McGREGOR OPERA HOUSE (C. O. Shultz, manager): Eddie Foy in On the earth 12 to S. R. O. at advanced prices. Murray and Murphy in O'Dowd's Neighbors 17; topheavy house. Elbing's Faust 20; R. bert G. Ingersoll 24.

**NEW CASTLE.**—ALCAZAR THEATRE (J. P. Thompson, manager): Murray and Murphy in O'Dowd's Neighbors 11 to a good audience and satisfaction. The play about the good programme and pleased a large audience. The Bloomer Girl 17 to a deservedly poor audience. Green Goods Man 20.

**DUNKIRK.**—TODD OPERA HOUSE (Charles W. Todd, manager): House dark 16-21. A Green Go ds Man 24; Killarney and the Rhine 27; The Burglar Dec. 6.

# IOWA.

**DAVENPORT.**—BURTIS OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Redpath Concert co. 10 rendered a good programme and pleased a large audience. Steve Brodie in On t e Bowery 10; performance fairly good. Matthews and Bulger's At Gay Coney Island 12 greatly pleased a good house; one of the best attractions of the season. Robert Mantell presented Monbars 13; performance excellent. Jolly Old Chums 16 to a packed house with a good business, which was deserved. Lost Paradise with Joseph Callahan in the leading role, was well received by a fair and appreciative audience 18. The production is a meritorious one, and was deserving of better attendance. Supporting co. is excellent, and Mr. Callahan was applauded heartily, and deservedly so.—GRAND OPERA HOUSE (Otto H. Dahmann, manager): The Van Dyke and Eaton co. in repertoire opened for a week's engagement 15 at popular prices to S. R. O. The co. is a capable one, and the large attendance is an evidence of their popularity.—ITEMS: As a result of losing an election bet with his fellow townsmen, Fred Abel, Manager Charlie Kindt, of the Bertis Opera House, gave Mr. Abel a wagonload ride 16 from the Bertis to Turner Hall.—M. W. Hanley, manager for Robert Mantell, is having a very successful season, the best so far that Mantell has had.—Professor Flint, hypnotist, and two of the Van Dyke & Eaton co., made application for membership in the local lodge of Elks.

**CRESTON.**—PATTY'S OPERA HOUSE (J. H. Patt, manager): The Pats Matt in very large and appreciative audience 18. A. A. Herbst Oct. 21; A. O. H. entertainment house talent 26.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roet, manager): Holden's Comedy co. week commencing 9, supported by Kistie De Lome and a good co. in repertoire at popular prices to good business. Field's Minstrels 20; Old Homestead 23; Boy Tramp 26; Walker Whitehead 30; Charley's Aunt Dec. 3; A Venetian Gentleman 4; Whitney Opera co. 5.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John P. Henderson, manager): Matthews and Bulger appeared in At Gay Coney Island to good house 18. J. se Dewitt's violin solo was much applauded. Wilton Lackaye and his own co. in Dr. Belgraff brought out a large and refined audience K. Beach and Bowers's Minstrels 18, 19 at popular prices drew well.—ITEMS: T. D. Polipka, representing Walker Whitehead, and C. W. Ward, representing The Old Homestead were here 17.

**ALGONA.**—CALL OPERA HOUSE (C. M. Blossom, manager): Andrews Opera co. in Mikado 13 to fair house. Sanford Dodge co. 18 in Damon and Pythias; Temple Quartette Dec. 1.

**KEOKUK.**—GRAND OPERA HOUSE (D. L. Hughes, manager): George Kerwan, lecture, 17 to large audience. The Old Homestead, under management of Thompson and Warrington, 18 to good business. Joseph Callahan in The Lost Paradise.

**IOWA CITY.**—OPERA HOUSE (Perry Clark, manager): The Chase Sisters co. in repertoire 9-14 to good houses. Walker Whitehead in Othello 21.—COLUMBUS HALL: St. Mary's Lyceum co. in A Celebrated Case 23, 24.—ITEMS: Local theatregoers cast ballots to decide whether Walker Whitehead should appear as Othello or Iago.

**FT. MADISON.**—EMINGER GRAND (C. H. Salisbury, manager): Modern Maid 6 to deservedly poor house. Santanelli, hypnotist, closed a week's engagement 16 to good business.—ITEMS: H. M. Ravenscroft, of last season's Camille D'Arville co., and now manager of the Jacksonville, Ill. Opera House, was called home by the death of his father here.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): Blinzer co. opened a week's engagement 16 in Friends to a packed house; co. received "everal curtain calls"—ITEMS: Manager Beall, of the Peavey Grand, Sioux City, was the guest of Manager Harmon 14.

**DECATUR.**—GRAND OPERA HOUSE (B. B. Moss, manager): House dark 9-14. Robert Burdett, lecture, 19.

**BOONE.**—PHIPP'S OPERA HOUSE (Ben B. Wiley, manager): Sanford Dodge to a good house 13. Mexican Troubadour, 15-22.

**MUSCATINE.**—COLUMBIA OPERA HOUSE (C. Leindecker, manager): The Flints week of 9 to fair houses. Joseph Callahan in The Lost Paradise 18.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Matthews and Bulger's At Gay Coney Island came to large business 14, and gave an excellent performance. Wilton Lackaye 17; Walker Whitehead 19; Old Homestead 26.—GRAND OPERA HOUSE (William Foster, manager): L. ewis and Clement's Modern Maid co. to good business 12, 13; performance not up to standard. The Church Metropolitan co. opened a week's engagement 16 to very large business at popular prices, and gave good satisfaction. Beach and Bowers 26.

**OTTUMWA.**—GRAND OPERA HOUSE (S. B. Patterson, manager): Steve Brodie in On the Bowery to good business 16; good performance and satisfaction. McFee's Matrimonial Bureau 12 to fair business; a 5 st class performance and capable co. John Dillon 17; Fast Mail 19; E. J. Henley in Deacon Brodie 21; Temple Quartette 23; Beach and Bowers' Minstrels 24; Charley's Aunt 30.—ITEMS: The On the Bowery co. did not arrive until 7 o'clock, but every piece of scenery was up by 8 15, and everything went smoothly.

**ANAMOSA.**—GRAND OPERA HOUSE (C. R. Howard, manager): Sayton's Grand Concert co. 17 to fair audience, performance excellent. Wild Goose Chase 25; Colonel Copeland, lecturer, Dec. 1; Morris Ramsay in Uncle Hiram 12.

**FAIRFIELD.**—GRAND OPERA HOUSE (M. F. Black, manager): Jolly Old Chums 17 to a good and satisfied house. Beach and Bowers's Minstrels 18.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Barhydt & Co., managers): Robert Mantell in Monbars 14; audience large and highly pleased; supporting co. the strongest he has appeared here with. The Lost Paradise, with Joseph Callahan as Reuben Warner, drew a fair house, and was well received. Mr. Callahan made a fine impression. Watney's Rob Roy co. 18; large and fashionable audience. The opera was given in a spirited and pleasing manner. Santanelli, hypnotist, 23-27; Merry World 28.

**CARROLL.**—GREENHART OPERA HOUSE (W. Winslow, manager): McCarthy co. 9-14 in repertoire to fair business; good co. The specialties are very good, especially the Mexican Troubadours.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. R. Beall, manager): Walker Whitehead and an evenly balanced co. in Eugene Aram drew a large audience 12.

**CLINTON.**—DAVIS OPERA HOUSE (William McMillan, manager): Van Dyke and Eaton co. closed a successful week in repertoire at popular prices 14; excellent co. of this kind. Beach and Bowers's Minstrels 16, 17 to packed houses at popular prices; co. good. Temple Quartette 18 for V. M. C. A. gave a fine concert to large audience. Walker Whitehead 25 in Eugene Aram.

**MASON CITY.**—PARKER'S OPERA HOUSE (A. T. Parker, manager): Andre's Opera co. in Mikado, under auspices of K. of P. Lodge, played to a good house 12. Charles H. Vale's Twelve Temptations Dec. 4.—AUDITORIUM (A. H. Gale, manager): Dark 16-21.

# KANSAS.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): House dark 9-14.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Hamilton's Players 11, 12 presented in Mizizura to two rather light audiences. The scenery and appointments very taking and true to the life, and the co. one of the best and most evenly balanced ever seen here. A. S. Lipman as Jim R. d urn, Charles Mason as Robert Travers, and Charles H. Riegel as Joe Vernon did excellent work. R. rue's Eastern 9 Bells co. to b-rdly fair business 13. The piece has been here before in practically the same shape. The specialty work of Ed and Lillie Russell, Murray and Alden, Griffin and McKee, the wonderful juggling of Matthew Byrne, the rifle shooting of Cooke and Clinton, and the gymnastic feats of the Byrne troupe of acrobats were all exceptionally pleasing. Charles H. Vale's Greater Twelve Temptations drew out the banner house of the week 14. This is undoubtedly the largest and best co. of a kind traveling, and words fail to do justice to the handsome scenic effects, dazzling costumes, and intricate ballets which are crowded into one short evening's entertainment. Rosaire and Elliott, acrobats; Gus Bruno, Jr., and Josie Sisson, in sketch work and dances, and John W. Hart, "the juggling genius," were the most pleasing of the specialty performers. Green John North, as Hubert, acted with spirit, sang well, and recited with telling effect. Manager Vale is on tour with the co., and was quite an attraction in himself at the door. Schilling's Minstrels 16, 17; Prisoner of Zenda 20; Whitney Opera co. in Rob Roy 21; Sowing the Wind 28.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (William Crawford, manager): 8 Bells 14; good house. In Mizizura 15; Schilling's Minstrels 18, 19; Frohman's Prisoner of Zenda 21.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, manager): Vale's Twelve Temptations 11 to good house at advanced prices. Performance excellent.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Enoch, manager): The Brodies' Byrne in the New 9 Bells had a very good house 12. Co. very good. The work of Matthew Byrne, Cooke and Clinton, and Harry K. raver are worthy of mention. Sowing the Wind 23; Condon and Goodbar 26.

**WELLINGTON.**—WYDER'S OPERA HOUSE (Am M. Black, manager): Schilling's Minstrels 18, fair-sized house; co. good; the act of the Brothers La Rose came off clever. Sadie Raymond 18.—AUDITORIUM (Charles J. Humphrey, manager): Lecture by Dr. A. A. Willis 14; crowded house; audience pleased. Sam Small 28.

**MITCHISON.**—OPERA HOUSE (W. A. Lee, manager): Sadie Raymond in the Missouri Girl 12 drew large business.—ITEMS: Fred and Sadie Raymond were residents of Hutchinson for several years. They were entertained while here by old friends.

**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Matting, manager): Charles H. Vale's Twelve Temptations 9 gave a satisfactory performance to good business. Sadie and Fred Raymond in Daisy the Missouri Girl 14; fair performance to fair business. Sharp's Lyceum co. in repertoire week of 23.

**QUARAD.**—HOLZER OPERA HOUSE (Fred Firms, manager): House dark.

**WINFIELD.**—GRAND OPERA HOUSE (F. B. Meyers, manager): Charles E. Schilling's Minstrels 11 to fair business. Co with a few exceptions is good. The Defaulter 20.

**EMPORIA.**—WHITELY OPERA HOUSE (H. C. Wolley, manager): Charles A. Vale's The Twelve Temptations 21 to a good audience. Fine performance; scenery first-class. The Defaulter 17.

**OTTAWA.**—AUDITORIUM (Charles H. Ridgway, manager): Charles Vale's Newest Twelve Temptations to large and appreciative audience 13. Co. good. Pretty girls, handsome costumes, fine scenery, and many pleasing specialties. Lincoln J. Carter's The Defaulter 16 to fair business; well-pleased audience. The scenic effects were excellent.



on the verge of stranding, but finally managed to get out of town after giving a very poor performance.

**PAULCAN.**—MORTON'S OPERA HOUSE (Fletcher Terrell, manager). Devil's Auction 12; good house. St. Patrick's 14; big business. Spooner Dramatic co. opened 16 for a week at popular prices to good business.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager). In Gay New York 24; 8 bells 26; Clay Clement 26; Keller Dec. 4; Great Train Robbery 5; Sans Gene 12. —ITEM: The engagement of Lillian Russell for 21 was canceled.

**FRANKFORT.**—CAPITAL OPERA HOUSE (John W. Milan, manager). The Shipp Brothers, English band, bell ringers, zitherists and banjoists, assisted by May E. Shipp, reader, 16; audience fashionable and appreciative. Miss Shipp in her clever recitations and impersonations, and the work of H. G. Shipp on the zither were well received and proved the feature of the evening. Murray and Mack in Finnigan's Courtship 19.

#### LOUISIANA.

**LAKE CHARLES.**—WILLIAMS'S OPERA HOUSE (Paul Sullivan, manager). Vitascope 11-13; fair attendance. Rhea in Mary Stuart 15 to a large and appreciative audience. An American Girl 22. —ITEM: Norman H. Hackett, of Rhea's co., is well known among University of Mississippi students, and was entertained by a number of his old schoolmates.

**MONROE.**—OPERA HOUSE (E. Fredrick, manager). House dark week ending 14. Bancroft 16.

#### MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers). Clifton's Big Double Show gave fair performance to good business 9-14. O. D. Dan Tucker 20; Field and Hanson on a Drawing Cards 26; Great Train Robbery 30. —ITEM: Miller's Hall is being converted into a vaudeville house, and will be opened 23 with a first-class variety company. The house will be under the management of W. J. Holmes.

**LONA CONING.**—RYAN'S OPERA HOUSE (James P. Ryan, manager). The New York Theatre co. filled a three nights' engagement ending 18 to good house; performance fair; the specialties of Lizzie N. Wilson and E. W. Leroy made hits.

**HAVERSTOWN.**—ACADEMY OF MUSIC (Charles M. Tutterer, manager). House dark 2-21. Sporting Craze 27.

#### MAINE.

**PORTLAND.**—THEATRE (Charles C. Tuckberry, manager). Hi Henry's Minstrels 12, and a return engagement 17, gave enjoyable entertainments to large houses. Fanny Rice delighted two large audiences with her At the French Ball co. 14. Conroy and Fox 20, 21, with their farce-comedy, O'Flaherty's Vacation. Neil Burgess as Odd Miss Podd, supported by Bart McCallum, 23, 24. Stuart Robson in Mrs. Ponderbury's Past 26, 27; Chimie Fadden 28-31; Peck's Bad Boy 2; Span of Life 4, 5; Watson's Burlesques 7-9; Toronado 11, 12; Susie Kirwin Opera co. week of 21. —ITEM: Manager H. Ryan of Neil Burgess's Old Miss Podd co., was here 16, 17, William L. Malley, ahead of Conroy and Fox, was in town 14-17, and advance agent Frank Collins, of Neil Burgess's co., 18. —Treasurer Sullivan of Portland Theatre, was in Bath 18.

**BIDDEFORD.**—NEW CITY OPERA HOUSE (K. W. Sutherland, manager). Fanny Rice played a large audience 12. Conroy and Fox gave first-class satisfaction to a good audience 15, 16. Hi Henry's Minstrels 20, Katherine Robber Dec. 3; The Span of Life 7; The Toronado 15.

**LEWISTON.**—OPERA HOUSE (E. A. Mitchell, manager). Conroy and Fox 19; Neil Burgess in Odd Miss Podd 21; Gorton's Minstrels 25; Stuart Robson 26. —ITEM: Hi Henry's 16; Maude Hillman 23-25.

**AUGUSTA.**—MODERN HALL (Frank A. Owen, manager). More 9-14; good business. Gorton's Minstrels 19, Edison's Vitascope 20-25.

**BATH.**—COLLEGE THEATRE (F. A. Owen, manager). Conroy and Fox appeared 18 in O'Flaherty's Vacation to a small but highly pleased audience; co. good.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager). Hi Henry's Minstrels 13 gave good satisfaction to a large audience.

#### MASSACHUSETTS.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager). Elmer E. Vance's Limited Mail showed itself capable of drawing a good number of passengers 14. This is the seventh year of his flight, and Mr. Vance, who is traveling with the co. this year in his own special car, says it is the best well-toned. Beatrice is still with it, and a fairly good support. The Sporting Duchess, with its nearly all-star cast, opened a three nights' engagement 16, playing to good business. A fine presentation; better staging or scenery can hardly be given on the road, and the audience showed their appreciation. Agnes Booth, Eliza Proctor, Chris. Joseph, Wheelock, Cora Tanner, Harry Lacy, Louis Henson, and E. A. Roberts form an exceptional aggregation, while the minor parts are in good hands. No racing scene without mechanical platforms has been so well managed on this stage. Floy Crowell opened a three nights' stay 18 with Saturday matinee, playing Molly Bawn, Somebody's Daughter, Pancha and Daughter of Money to fair business. She has a pleasing practice of introducing stage business between the acts, though the refreshment resorts near the theatre would not like the idea to spread. Tim Murphy in Old Innocence and Sir Henry Hypnotized 20; Orpheus Club concert (local), 21; Fanny Rice in At the French Ball, Primrose and West's Minstrels 25 with matinee; Rice's Extraneous 28; Edward Harrison 30. —ITEM: Some of our best local operatic talent has begun rehearsals of Pinocchio for presentation at the Theatre two nights in January. EDWIN DWIGHT.

**LOWELL.**—OPERA HOUSE (Pay Brothers and Hooford, managers). William Barry in The Rising Generation 11, 12 drew well, and as usual kept his audiences busy. Andrew Mack appeared 18, 14 and matinee, bringing with him as counter attractions Mylen Aroon and the first snowstorm of the season. Mack being a Lowell boy, he did a heavy business. The Kirwin Opera co. came for a week's engagement 16. They opened to a fine house, but business on the average was not what it ought to be. Susie Kirwin, Carrie Englander, Ben Lodge, and Doug as Flint take the leading roles, while a well-dressed and goodly chorus assist. Hi Henry's Minstrels 23; The Span of Life 24; Joe Hart in A Gay Old Boy 25; Neil Burgess in Odd Miss Podd 26; The Sporting Duchess 27, 28. —ITEM: Music Hall (W. H. Booth, manager). Edwin Sanford in The Shamrock gave satisfaction to fair houses 12-14 and matinee. Ruth's White Crook co. proved its attractiveness by playing to a heavy business 16-18 with matinee. The piece is lively and amusing, and the co. make the most of it. A. Q. Scammon's Sleeping City 19-21. —Savoy Theatre (Kendall Weston, manager). Byron's Our Boys was what the stock co. presented week of 9. It was admirably given, the co. scoring individual successes. Georgie Dickson, pleasantly remembered from Friend Fritz, is winning many admirers; also Lydia Knott, who was very clever in a minor act. The leading lady, Rose Stahl, who has made a nest of friends during her stay, is obliged to resign on account of illness. Miss Stahl is a very capable woman, and will be greatly missed. Mr. Weston, who was in New York last week, has been very fortunate in being able to secure a worthy successor in the person of Cora Edmell. For future production he has made arrangements for Lady Windermere's Fan, Young Mrs. Winthrop, Charley Hall, The Wife, and others. —ITEM: Harry Ranga Lewis lectured on Japan and the Japanese 13. The Savoy has made a new move, whereby patrons agree to buy a certain number of tickets each week. —Business on the average since election has been excellent, and a number of local concerns which have been idle for a long time have started up, which is a healthy sign for things theatrical. —Ben Lodge, unfortunately, lost his voice preparatory to the Wilbur's first performance, and has been unable to find it. —This is the first professional loss of any moment this season. —One afternoon this week C. O. Warner, of the Vitascope found a hungry homeless little waif crying helplessly on a street corner, and, with the customary kindness that is characteristic of the profession, took the little one in charge, saying that he had a friend in Worcester whom he knew would provide a home for it.

ORRIN A. COURT.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (William P. Meade, manager). W. T. Bryant and Alice Hanson in A Red Stocking 17, 18 did light business, but pleased all. Miss Edgeworth in her vocal selections made a pronounced hit. Daniel Sully in O'Brien the Contractor 20; large attendance. The Toronado 24; Chas. McIntire concert (local) 25; Hands Across the Sea 26, with matinee; Edward Harrison in Marty Malone 27; Mr. Barnes of New York 28. —ITEM: The

Wilson reopened under the management of Hanley and Bosley 12 with Old Dan Tucker for three nights. It has been dark since, but will have a burlesque co. 26. —The Old Dan Tucker co. had difficulty in leaving the city. Sherman, the manager, refusing to pay salaries. It is claimed he had sufficient money, but wanted to reduce the co. The McCalliff and Greene co., playing that week at the Columbia, did nobly in helping them out, and Manager Buckley, of the Brunswick Hotel, was very kind. The trick pig belonging to the co. was sold.

**PLYMOUTH.**—GRAND OPERA HOUSE (A. H. Petty, manager). Fanny Rice in A Night at the French Ball 16 to a fair house; performance excellent. —DAVIS OPERA HOUSE (J. W. Caverly, manager). Neil Burgess in Odd Miss Podd 17 to S. R. O. My Uncle From New York 26.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager). Albert Hart in Waver 13; large audience; co. good. Joseph Hart in A Gay Old Boy 16; fair audience; very good co.; scores frequent.

**NORTHAMPTON.**—ACADEMY OF MUSIC (Wm. H. Todd, manager). Neil Burgess presented his new piece, Odd Miss Todd, 13 to an appreciative audience. There is a broadness in the lines that while absolutely true to nature is still a trifle too near the danger line. Mr. Burgess was never seen to better advantage than as Miss Podd, and the support was excellent. Business large. Lillian Kennedy 20, 21; Fanny Rice 24; Andrew Mack 26.

**WALFORD.**—MUSIC HALL (H. E. Morgan, manager). Thomas E. Shea and co. played a very successful engagement 12-14 with matinee, the S. R. O. sign being out at each performance. Mr. Shea is very popular here. Co. strong. The Bride of Jerkinton Comedy co. 18; Nickerson's Comedy co. 20-22. —ITEM: Mr. Harkins, author of The Man-of-War's Man, is writing a companion play for Mr. Shea, which he read to him during the latter's engagement here.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager). Andrew Mack in Myles Aroon 11 to good business. Charles Frohman's co. in The Two Little Vagabonds gave one of the best performances of the season 12 to a large and enthusiastic audience. William Barry in The Rising Generation 13; good performance; fair house. The Conroy and Fox in O'Flaherty's Vacation 14 pleased a large gallery. The Sporting Duchess 23, 24; Stuart Robson 25; A Gay Old Boy 26; Span of Life 27, 28.

**SALEM.**—MECHANIC HALL (Andrews, Moulton and Johnson, managers). Will Jerome in Town Talk 13 to small business. Span of Life 19 to a highly pleased audience.

**TAUNTON.**—THEATRE (R. A. Harrington, manager). Wang pecked the theatre 14, giving best of satisfaction. Fanny Rice in At the French Ball 16, larger audience. Co. and star well received.

**ROCKLAND.**—OPERA HOUSE (Edward Whitcher, manager). Professor Carpenter, hypnotist, 19-21.

**GLOUCESTER.**—CITY HALL (Buskin Club, managers). The Rising Generation 16 to a poor house; good satisfaction. The Span of Life 18 to a packed house and excellent satisfaction.

**BARLBORO.**—THEATRE (F. W. Riley, manager). Neil Burgess and his own co. in Odd Miss Podd failed to please a very fair house 14. Charles Cowles in A Country Merchant 17; Isaac's Octomors 17; Fanny Rice in At the French Ball 21; The New Girl 25 with matinee; Briggs's Comedy co. week of 30.

**FITCHBURG.**—WHITNEY OPERA HOUSE (Stephen Boggett, manager). The joint appearance of S. Hart and Madame Janaschek was sufficient to attract a good audience 18. Mrs. Ponderbury's Past was presented by a well chosen cast, and was preceded by the amusing farce, Mr. Gilman's Wedding. Primrose and West's Minstrels 27; The Limited Mail 30.

**GREENFIELD.**—OPERA HOUSE (N. J. Lawler, manager). House dark 16-21. Andrew Mack in Myles Aroon 23; Conroy and Fox in O'Flaherty's Vacation Dec. 11.

**TURNER'S FALLS.**—COLLEGE OPERA HOUSE (Fred Cole, manager). Charles Underhill in Rip Van Winkle (local) entered into a large and well-pleased audience 15. Edward Harrison 23; The Limited Mail 30.

**LYNN.**—THEATRE (Dodge and Harrison, managers). The Two Little Vagabonds 13, 14 delighted large audience. Minnie Dupree and Annie Bushley completely won the audience. William Barry in The Rising Generation pleased a crowded house 17. Mr. Barry's daughter was missed from the cast. The Span of Life 20, 21; Joseph Hart in A Gay Old Boy 23; Thompson and Ever's The Sunshine of Paradise Alley 25, 27, with Thanksgiving matinee. —MUSIC HALL (Dad and Harrison, managers). Marie Sanger Burlesque co. 12-14; fair performances to light houses. Edith Vitascope co. 16, 18, with the Daily Sisters, gave a good performance to crowded houses. The Gilded World 19-21.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager). Shamus of the Sixth 14, with a capable co., failed to receive the support it deserved, playing to poor business. Tim Murphy in Old Innocence attracted but a small house. The Sunshine of Paradise Alley opened for two nights 18 and made a big hit with a fair-sized audience. Edward Harrison 23; Stuart Robson 24; Lillian Kennedy 25, 26; Frank Bush 30. —RICH'S THEATRE (Charles A. Taylor, manager). I-ham's Octomors 12-14 pleased large audiences. The Gilded World Burlesque co. 16-18 to small houses.

**AMESBURY.**—OPERA HOUSE (J. R. Oldfield, manager). Professor Carpenter, hypnotist, 10-12 to good business.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager). Mrs. Ponderbury's Past, presented by Stuart Robson and co., had a fair house and gave an excellent performance 17. Thomas Shea did a good business 19-21. Tim Murphy 25.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager). Andrew Mack 13 in Myles Aroon to a large house. Co. very good. William Barry 14 to a good house. Neil Burgess's William Jerome's Town Talk 16, 17 to good houses; co. good. —ITEM: Dorothy Kent (Edith Manners), of this city, made her first professional visit in Myles Aroon, playing Maggie Farrell. She has plenty of chance to do good work, and does it to the extreme satisfaction of her friends, who fairly cheered her with flowers. A reception was held at her home after the performance.

#### MICHIGAN.

**SAGINAW.**—ACADEMY OF MUSIC (John H. Davidson, manager). Professor Baldwin and wife 9-14 delighted and mystified large houses. Trilby 19.

**FLINT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers). A fair house greeted Clay Clement and his excellent co. 14. A Straight Tip 19. —ITEM: Thayer's Opera House (Stone and Thayer, managers). Dark week ending 16.

**MUSKEGON.**—OPERA HOUSE (F. L. Reynolds, managers). Norris Brothers' Pony and Dog Show 13, 14 gave a good entertainment to small houses. Boston Quintette Club 18; Gilmore's Band Dec. 4; Gus Williams 9, South Before the War 12.

**LIVONING.**—OPERA HOUSE (U. S. Grant, manager). The Jackson and Lambert co. to S. R. O. 9-14; very fair entertainment. Norris Brothers' Equine and Canine Parades co. 16, 17.

**GRAND RAPIDS.**—POWERS (J. W. Spooner, manager). Robert G. Ingersoll lectured on the "Liberty of Man, Woman and Child" 15 before a fair audience. Richard Mansfield broke the monotony of a long absence 16 by presenting his new play, Castle Sombra. His force and intensity, but the play was somewhat disappointing. Business good. Gay Parisians 20; Trilby 21; Keene 25, 26. —GRAND (O. Stair, manager). The Prodigal Father 16 to good business. A number of good people, including Irene Franklin, gave a very funny performance. All a Mistake 19-21.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager). A Lion's Heart 24.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager). S. S. Baldwin, the White Mahatma, and an excellent co. entertained large crowds 16, 17. A Straight Tip 23; Carl staswin in A Lion's Heart 24; Boy Wanted 27; Thomas Keene 28.

**PORT HURON.**—CITY OPERA HOUSE (L. F. Bennett, manager). Human Hearts to a large and appreciative audience 12.

**JACKSON.**—HIBBARD OPERA HOUSE (Waldron and Todd, managers). Clay Clement presented The Bells 12 to a fair and well-pleased house. A Straight Tip 16 to fair business. Richard Mansfield in Castle Sombra 17 to a fair house; good satisfaction. Trilby 18; Jessie Mae Hall 23 for one week.

**ANN ARBOR.**—GRAND OPERA HOUSE (J. A. Sawyer, manager). A Straight Tip 17 gave a fair performance

to a large house. Richard Mansfield 19 in Dr. Jekyll and Mr. Hyde to a packed house. Colonel Ingersoll lectures 21; Johnson Comedy co. 23-25.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Herby, manager). Trilby (Australian) 17 to large business and excellent satisfaction. South Before the War 23; Carl staswin in A Lion's Heart 27; Gilmore's Band 29. —ITEM: Trilby management wanted Host's Comedy co. by wire not to play Trilby as billed in Tecumseh, ten miles distant. They accordingly took down the paper and changed the bill, being thoroughly frightened.

#### MISSISSIPPI.

**JACKSON.**—ROBINSON'S OPERA HOUSE (R. L. Sanders, manager). Host's Comedy co., with nightly change of programme, 9-14. Flagg's Female Minstrels 19.

#### MISSOURI.

**JOPLIN.**—CLUB THEATRE (H. H. Haven, manager). 8 Bells 11 to good business; audience well pleased. The De-faulter 22. In Missouri 24.

**MANNING.**—PARK OPERA HOUSE (Watson and Price, managers). Jolly O' d Chums 19 to a poor house. Old Homestead 17; Lost Paradise 20.

**CLINTON.**—OPERA HOUSE (H. Brandum, manager). House dark 11-17.

**COLUMBIA.**—HARDEN OPERA HOUSE (B. E. Halton, manager). Frank E. Long's Dramatic co. 16-21 at popular prices. E. J. Henley in Deacon Brodie 24; Prodigal Father Dec. 6.

**ST. JOSEPH.**—THE CRAWFORD THEATRE (E. S. Brigham, manager). In Missouri by Hamilton's well-balanced co. drew fair houses 14. —THE FOOT & TAPATRE (C. T. Philley, manager). Walker Whitehead with a strong co. in Merchant of Venice 14 to good houses. Wilton Lackaye 18; Mathews and Bulger co. in Gay Coney Island 21.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers). House dark 23-25.

**MACON CITY.**—JOHNSON OPERA HOUSE (H. E. Loran, manager). Jolly O' d Chums 18 to fair business; performance pleasing. Charles E. Schilling's Minstrels 20.

**INDEPENDENCE.**—MUSIC HALL (J. H. Border, manager). Niblo's Humpty Dumpty 23.

#### MINNESOTA.

**DULUTH.**—THE LYCHUM (L. N. Scott, manager). House dark 16-21.

**AUSTIN.**—OPERA HOUSE (F. A. Schiender, manager). House dark 7-21. Huff Brothers' Comedy co. Dec. 7-9.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satory and Hale, managers). The Madden and Manning Concert co. 12, 13 gave a very fine entertainment to small houses. McEwen the hypnotist, week commencing 17.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager). Charles E. Stanley's A Boy Wanted 16.

#### MONTANA.

**ANACONDA.**—EVANS'S OPERA HOUSE (John Magner, manager). Howe's co. in An American Girl 9-11 to good business first night; fair business the other two nights.

**BILLINGS.**—BILLINGS OPERA HOUSE (A. L. Babcock, manager). Dark.

**BUTTE.**—THE AUDITORIUM (John Maguire, manager). Gunning, hypnotist, 9-14; good business. Teller's Original Colored Minstrels 16, 17. —NEW UNION THEATRE (Dick F. Sutton, manager). Ole Oison 9-14; big business; good performance. —ITEM: The Murray will be opened by a local co. in Pinocchio 26.

#### NEBRASKA.

**NORTH PLATTE.**—LLOYD'S OPERA HOUSE (Walter Lloyd, manager). Town Topics Dec. 2. —ITEM: Eugene Tompkins's Black Crook, booked for 17, cancelled. —W. F. Cody (Buffalo Bill) has been at home for the past week, but left yesterday for the Big Horn Basin in Wyoming, where he and his company of capitalists intend to start a large colony.

**FREMONT.**—LOVE OPERA HOUSE (E. C. Usher, manager). Woodward Theatre co. opened for a two weeks' engagement to crowded house 16. This co. appears to be a favorite with our theatregoers, and always does good business.

**LINCOLN.**—THE LANSING (John Dowden, Jr., manager). In Missouri 9-14 a fair house. Primrose of Zenda 18; 8 Bells 20; Yale's Twelve Temptations 27; Sowing the Wind 28; The Blizzard Dec. 1; Sol Smith Russell's Town Topics & Deila Fox 29. —TAM PUNKIE (F. C. Zehring, manager). Past Mail 10 to fair business. Walker Whitehead 13; fair house. Mathews and Bulger 20; F. C. Whitney Rob Roy Opera co. 30.

#### NEVADA.

**VIRGINIA CITY.**—PIPER'S OPERA HOUSE (John Piper, manager). Tennessee's Partner 13 to a good house. Bristol's Educated Horses 20, 21.

#### NEW HAMPSHIRE.

**EXETER.**—OPERA HOUSE (J. D. F. Wingate, manager). John E. McCarthy in the comedy-drama, Helen, booked for 14, failed to materialize. House dark week of 16.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager). Stuart Robson and Madame Janaschek in Mr. Gilman's Wedding and Mrs. Ponderbury's Past 20. The Great Republic (local) 21 and matinee. —GORDON'S THEATRE (F. J. Gorman, manager). More in repertoire 16-21 to good houses. Rice and Gordon's Gaiety Burlesque co. 23-25. —PEOPLE'S THEATRE (William E. Cobb, manager). The Sleeping City 16, followed by a variety bill 19-21.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager). Gorton's Minstrels 13; fair attendance. Elton and Dow's Rayoscope 16, 17; light houses. Boston Star Orchestral Club 18; large audience. Stuart Robson and Madame Janaschek in Mrs. Ponderbury's Past 21.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager). White's Comic Opera co. in Richard and Kate 12-14. Katherine Robber and co. opened for a two weeks' engagement 16 to a crowded house. —ITEM: The Elks have secured Robert Mantell for their benefit, which occurs Jan. 6.

**NASHUA.**—THEATRE (A. H. Davis, manager). Conroy and Fox drew the usual large audience 13. John Silbons assumed Conroy's role in a creditable manner. Neil Burgess in Odd Miss Podd drew a fairly well met with general satisfaction. William Jerome's co. in Town Talk gave a good performance to fair receipts 18.

#### NEW JERSEY.

**NEWARK.**—THEATRE (J. Bard Worrell, manager). James A. Herne in Shore Acres 16-21 to good business; co. strong; excellent performance. Repeated efforts were made to bring Mr. Herne before the curtain but in vain. Francis Wilson in Ha'fa King 23-25; A Midnight Bell 30-Dec. 5. —H. R. JACOBS'S THEATRE (M. J. Jacobs, manager). A Bowery Girl 16-21 headed by Florrie West gave a satisfactory performance; specialties pleasing; satisfactory business. Over in Dixie 23-25; On Broadway, with Maggie Cline, 30 Dec. 5. —ITEM: A. H. Canby is here in the interest of the Francis Wilson Opera co. The advance sale has been very large and another record-breaker is in order. —R. H. Reed witnessed A Temperance Town 12. —During the absence of Marcus Jacobs in Montreal George W. Jacobs is acting as manager while Sol De Vries is in charge of the box office. —A Bowery Girl leaped from Charlotte, N. C., to here. All were glad to get North once more. —A trio of bells will soon be here. —Digby Bell Laura Joyce Bell and The Midnight Bell. —Frank W. Count renewed many old acquaintances during his stay here 16-21. —George Turner, of the Newark Theatre staff, possesses a valuable as well as interesting autograph album, filled with the autographs of many actors and actresses of the old school many of whom have joined the great majority.

**TRENTON.**—TAYLOR OPERA HOUSE (O. H. Butler, manager). Rosabel Morrison and co. appeared in Carmen 13-14 to small audiences. The Edoloscope picture of a bull fight in the fourth act is an attractive feature. Corse Payton and co. gave an excellent performance at popular prices week of 16. The scenery and accessories were very fine. Excellent business. Fay Foster 23; Miss Philadelphia 26; Coon Hollow 28; De Wolf Hopper 30; Billy Barry 23; Fanny Davenport

3, 4; Shore Acres 5. —PEOPLE'S THEATRE (John T. Moore, manager). Jennie Calf 16 for a week to small but satisfied audiences.

**BOONTON.**—OPERA HOUSE (S. J. Green, manager). H. R. Ricci's Brady's Election opened 17 with a co. of twenty-six people, including Conterno's Military Band. The first act captured the audience and the entire performance was lively throughout. In the evening before the performance they gave a torchlight parade consisting of Conterno's Band, members of the co., and about fifty boys whom they equipped with uniforms and torches. The orchestra deserves special mention. Captain Jack (local) 25; Von Boyle, the Humorometer, 26.

**PLAINFIELD.**—MUSIC HALL (G. H. Willy, manager). House dark 16-21.

**WASHINGTON.**—BRATTY MUSIC HALL (George M. Davis, manager). Zerketh Society Entertainment co. 13, 14 to small but well-pleased audience. Air Ship booked for 17 cancelled. O'Brady's Election 19 to a good business. Performance good. The Band and Orchestra made a decided "hit."

**RED BANK.**—OPERA HOUSE (J. W. Eyles, manager). Kennedy Players opened a week's engagement in the Mid-night Express 16 to S. R. O. The Octomors 17 to a good house. Two Orphans 18 to S. R. O., and Two Thieves 19 to S. R. O., giving excellent satisfaction. Meggie and Champlain's new play The Way of the World will be presented for the first time. Thanksgiving night for the benefit of the Cavalry Troop of this place.

**ELIZABETH.**—PEOPLE'S THEATRE (Colonel W. M. Morton, manager). Kittle Rhodes closed a successful week's engagement 14; good business; ruled during the entire week, and co. gave perfect satisfaction. The Black Patti Troubadours drew well-filled houses 16, 17. Specialties of Cole and Wiley, Billy Johnson, and Goggin and Davis are deserving of special mention. Black Patti was in excellent voice and received an ovation at each performance. O'Hooligan's W-dogging to a good house 19; co. excellent; specialties very clever. —Clyde Vandeville co. 25, 26; Nettie Bourne 27. —LIVING THEATRE (A. H. Simonds, manager). Lillian Kennedy in The Deacon's Daughter to S. R. O. 12-14. Miss Kennedy has a rounded here-if with a co. of clever players. Miss Kennedy is deserving of praise for her clever work. —W. Back (local), drew a crowded house 18. M. B. Curtis 23; James B. Macarty 24. William Barry 30. —ITEM: Sam Robinson in A Boy and O'Hooligan's Wedding was in town 27. —Manager Simonds of the Lyceum inserted a small advertisement in The Mirror for a Thanksgiving Day attraction and up to date has received fourteen replies. —Elizabeth City Lodge 300 B. F. O. E. is shortly to have a social session. —The Shamrock due here 20, 21 has been canceled.

**NEW BRUNSWICK.**—ALLEN'S THEATRE (J. E. Starks, manager). House dark 12-20, owing to non-appearance of Will S. Rising booked for 16. Through some misunderstanding no paper for stands or window advertising had come up to the night of 14 and so the piece was canceled. —Darkest America 20; Kennedy's Players 23-25; William Barry in The Rising Generation Dec. 3; Shore Acres 4.

**PATERSON.**—OPERA HOUSE (John J. Gostchius, manager). Oliver Byron and his capable co. drew fairly well 12-14 in The Turn of the Tide. Agnes Wallace Villa in The World Against Her 16-18 pleased. Primrose and West's Minstrels 20, 21; Brand of Cain 23, week. —EDEN THEATRE (H. E. Toovey, manager). The End of the World co. 16 were favorably received. Little Trilby 23-25.

**HOBOKEN.**—LYRIC THEATRE (William Black, manager). Isham's Octomors 15 to a large audience. Darkest America 16 to splendid business. The Last Stroke 19-21 to enthusiastic and large audiences. Marine Kapelle Concert 22; Margaret Fuller 23; Over the Garden Wall 25, 26; Herrmann the Great 27, 28.

**WILMINGTON.**—CITY HALL THEATRE (Robert W. Withers, manager). A Night's Frolic 31; May Davenport 30.

**CLINTON.**—MUSIC HALL (J. W. Aherm, manager). The Costly Relation co. 14 to poor business. —ITEM: stranded here owing to Manager Harry Gates leaving the town with the receipts. Manager Aherm gave the co. the use of the Music Hall for a benefit 17 when a large house greeted them and the co. left town next morning for New York.

#### NEW MEXICO.

**ALBUQUERQUE.**—GRANT'S OPERA HOUSE (R. F. Davis, manager). W. L. Roberts in Faust 9 to a large audience; performance excellent; the work and appearance of Mephisto was the finest ever seen in this city. M. E. Nichols deserves mention for his excellent work as Valentine. The Wilber Stock co. drew large houses 10-14; performances very fair.

**LAS VEGAS.**—TAMM'S OPERA HOUSE (Charles Tamm, manager). William L. Roberts, supported by Ollie Martin in Faust, 11 to good business and appreciative audience; more harmony among the members would improve the performance.

#### NEW YORK.

**ALBANY.**—LELAND OPERA HOUSE (C. H. Smith, manager). Archie Boyd in The Old Homestead packed the house 13, 14. A Night at the Circus pleased fair-sized houses 16, 17. Lincoln J. Carter's The Heart of Chicago was seen here for the first time at the matinee 18 and evening 19. It abounds in sensation, and the scenic effects are very clever. The matinee audience was small. The Whylans in For Fair Virginia 20; Edwin Gordon Lawrence For Her Sake 21. Herrmann 26. —HARRMAN'S BLACKBERRY HALL (W. Ward and Smith, managers). The Lilliputians in Merry Tramps were enjoyed by a fair audience 16. The evening performance was largely attended, and the little people did their utmost to please. The scenery and stage effects were very pretty.



good business. Sidewalks of New York 19-21; Side Tracked 23-25; A Night at the Circus 26-28. —**ITRMS:** J. S. Leubinger, formerly manager for Fatti, is here in the interest of the International Opera co., the opening sale for which began with a rush—Ludwig Rosenfeld and Dr. Schiller are here with the Lilliputians. Harry Johnston is with The Sidewalks of New York. He is a Syracuse boy.

**OSWEGO.**—**RICHARDSON THEATRE** (J. A. Wallace, manager): James O'Neill in Monte Cristo 12; large business, giving usual satisfaction. Stuart Robinson in Mrs. Ponderbury's Past 14; excellent performance; moderate business. A Texas Steer 17; excellent performance. A Night at the Circus 21; James Young 23; The Old Homestead 26; Edwin G. Lawrence Dec. 1.

**LYONS.**—**MEMORIAL HALL** (John Mills, manager): James A. Herne's Shore Acres 18; fine performance to a large and fashionable audience. Hopkins's Trans-Oceanic 23, 25; A Pleasant Party (local) 26; For Fair Virginia 28.

**GOUDENBURG.**—**OPERA HOUSE** (Charles S. Hubbard, manager): James Young presented Hamlet 11 and Lady of Lyons 12 to small houses. Mr. Young was well received. Spider and Fly 26; H. M. S. Pinafore, by home talent, Dec. 3, 4.

**FULTON.**—**STEPHENS OPERA HOUSE** (William C. Stephens, manager): Snowball (local) 13 to a small audience; good performance. The Ariel Quartette of Boston, with Charles T. Gilley, the humorist (benefit V. M. C. A.) 17 to a fair house; good satisfaction. Kirsner (local), directed by Randolph Conger in deserving of special mention. Edwin Gordon Lawrence in For Her Sake 20; Carter's The Tornado 21; Thomas Shea Repertory co. 23, 25.

**CONES.**—**CITY THEATRE** (Powers and Williams, managers): Laura Riggar and Burt Haverly gave satisfaction in A Trip to China 19 to a fair house. White Crook Burlesque co. 14 to poor business. Lincoln Carter's The Heart of Chicago 17 to a fair audience. The railroad scene is one of the best on the stage and is a novelty. Winfield Conger in deserving of special mention. Edwin Gordon Lawrence in For Her Sake 20; Carter's The Tornado 21; Thomas Shea Repertory co. 23, 25.

**WELLSVILLE.**—**BALDWIN THEATRE** (E. A. Rathbone, manager): The Gilhoolys 23.

**WARSAW.**—**IRVING OPERA HOUSE** (E. E. Baker, manager): House dark 16, 21.

**JOHNSTOWN.**—**GRAND OPERA HOUSE** (C. H. Hall, manager): The Old Homestead to large business. Archie Boyd portrayed the character of Uncle Joshua in his usual careful and artistic manner. James O'Neill 21. Limited Mail Dec. 2.

**PEEKSKILL.**—**DEWEY OPERA HOUSE** (F. S. Cunningham, manager): Gilmore and Leonard in Hogan's Alley 10 gave good satisfaction to a large house. For Fair Virginia 16 gave the best satisfaction to fair house. Mr. and Mrs. Ross Wastal in the comedies, roles making a distinct hit. Joshua Simpkins 20. Oliver Ryan 30. Wang Dec. 2.

**PORT JEFFERSON.**—**OPERA HOUSE** (Jacob Kadie, manager): Arn 14 Wolford 15 to popular prices in Brand of Cain. The Smugglers, and Streets of New York. W. C. Andrews co. in My Wife's Friend 26, with matinee. For Fair Virginia Dec. 4.

**ELLENVILLE.**—**MASONIC THEATRE** (E. H. Munson, manager): Joshua Simpkins gave good satisfaction to a large audience 17. Dorrit Ashton in The Two Orphans 26, with matinee.

**BATAVIA.**—**DALLINGER OPERA HOUSE** (E. J. Dellinger, manager): Ruth and Maester's Comedians in A Fair of Jacks to a well pleased audience of fair proportion 10. International Grand Opera co. to S. R. O. 17. A Mock Court Trial, by local talent, for the benefit of the Woman's Equality Club 19.

**MOUNT VERNON.**—**OPERA HOUSE** (George Roberts, manager): Ladies' Club 12; Sleeping City 14; both to fair business. Primrose and West's Minstrels 16; packed house, performance excellent; audience enthusiastic; receipts, \$730. Nettie Borne 26; Yellow Kid 28; Brand of Cain Dec. 3-5; The Gormans, return engagement, 4; Josh Simpkins 10.

**TICONDEROGA.**—**UNION OPERA HOUSE** (F. T. Locke, manager): Dan'l Sully in O'Brien the Contractor 16 to good business; pleasing performance. Red Stocking 21.

**PENN YAN.**—**SHUFFARD OPERA HOUSE** (C. H. Simms, manager): Shore Acres 20.

**GLOVERSVILLE.**—**KANON OPERA HOUSE** (A. L. Conell, manager): Summer's stock co. closed a week of fair business 14. Co. excellent. Bonnie Goodwin, who joined the co. here, made a hit in her specialties. The Old Homestead 19; James O'Neill 23; Edwin Gordon Lawrence 26; Limited Mail Dec. 3.

**GLENS FALLS.**—**OPERA HOUSE** (F. P. Pruyn, manager): Dan Sully in O'Brien the Contractor 14 to a good house. Bright and interesting performance. White Crook 16; fair house; performance poor. Uncle Tom's Cabin 24.

**WAVERLY.**—**OPERA HOUSE** (J. E. Murdoch, manager): Lettingwell Comedy co. 16-18 to appreciative audience. Musicale by Clematis Sheldon 24; Machinists' Ball 25; Stowe's Uncle Tom's Cabin co. 30.

**JAMESTOWN.**—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager): My Dad the Devil was presented 12 to a fair audience and pleased all who attended. After the comedy is presented, it will be one of the best on the road. The Gormans 18; Faust 19; White Crook 21; The Spooners, return engagement, 23, 25; The Great Diamond Breaker Dec. 1; Pat's Birthday 5; James Young 7, 8. —**ITEM:** Good business has been the rule at the Opera House since election, and prospects are good for the entire season.

**REBENA.**—**OPERA HOUSE** (Cooper and Hood, managers): Pulse of New York 28; Edwin Gordon Lawrence Dec. 7.

**AMSTERDAM.**—**OPERA HOUSE** (A. Z. Neff, manager): Ulie Abertson co. 9-14 to good business; excellent satisfaction. The Old Homestead 17 to good business. For Fair Virginia 19; packed a good house. Co. evenly balanced. Belle Stevenson's co. 23 and 26.

**LOCKPORT.**—**HODGE OPERA HOUSE** (Knowles and Gardner, managers): Shore Acres 14 to big business; good satisfaction. International Opera co. 16 to big business.

**NORWICH.**—**CLARE OPERA HOUSE** (L. B. Russell, manager): Carter's Tornado 19; Dan Sully 24; John Temple Graves, lecture, Dec. 2; Stowe's U. T. C. 4; Limited Mail 7.

**BALLSTON SPA.**—**SANS SOUCI OPERA HOUSE** (William H. James, manager): Daniel Sully in O'Brien the Contractor 13 to a good house; performance excellent. Rocky Gorge Quartette being called back many times. Summer's Com-dy Players opened a week's engagement 16 to a very large house; performance pleasant and is far above the average. Edwin Gordon Lawrence Dec. 24.

**WATKINTOWN.**—**CITY OPERA HOUSE** (E. M. Gates, manager): Hoyt's A Texas Steer to full house 16; James Young in Hamlet to small but highly pleased audience 18. Syracuse University Banjo, Mandolin, Guitar, and Glee Club 26; Old Homestead 27.

**VONKERS.**—**MUSIC HALL** (William J. Bright, manager): W. S. Cleveland's Minstrels gave a good performance to light business 17. Dan McBois 26.

**KINGSTON.**—**OPERA HOUSE** (C. V. Du Bois, manager): The Old Homestead 12 to S. R. O.; performance better than ever. Mr. and Mrs. Ross Wastal in For Fair Virginia 18 to fair audiences. Shore Acres 27. —**ITEM:** Treasurer Reynolds's box office statement for the Old Homestead shows 1443 tickets sold, with total receipts of \$921. Jacob H. Ellis, of this city, has composed a new characteristic two-step, entitled "Remus Takes the Cake."

**ROCHESTER.**—**LYCUM THEATRE** (A. E. Wolf, manager): Gilmore's Band appeared before a fine audience 16. Shore Acres delighted large attendance 17, 18, co. excellent. The Lilliputians attracted fine business with The Merry Tramps 19-21. For Fair Virginia 23-25; James O'Neill 26-28. —**COOK OPERA HOUSE** (E. G. Lane, manager): The Sidewalks of New York to large houses 16-18. James Young, assisted by Rida and Johnson and a good co., appeared in Hamlet and The Lady of Lyons to well pleased audiences 19-21. A Night at the Circus 23-25. —**ACADEMY OF MUSIC** (Louis C. Cook, manager): Large audiences greeted the comedy-drama, Side Tracked, 16-21. The City Sports 23-28.

**BATH.**—**CASINO OPERA HOUSE** (C. A. Shultz, manager): Morrison's Faust 16; full house; entire satisfaction.

**WAYLAND.**—**WEINHART OPERA HOUSE** (Weinhart Broche's, manager): Hart and Fieds, booked for 3, failed to appear. Fender, magician, 20, 21.

**OSWEGO.**—**LYCUM OPERA HOUSE** (C. E. Dean, manager): The Longwell-Delling Dramatic co. opened a three-nights' engagement 19 to a fair audience in Blue Grass; the co. is the best seen here in ten years in repertoire, and they captured the audience. They will finish the week with Hand of Fate 20; Summer Girl 21; Texas Steer 24; Margaret Fuller 27.

**ITHACA.**—**LYCUM** (M. M. Gutschad, manager): Chevalier delighted a fair house 12. International Opera co. 18, fair business. Shore Acres 24; James O'Neill 26; Dan'l Sully 26; International Opera co. return date, 27; Margaret Fuller Dec. 5-7.

**SARATOGA SPRINGS.**—**TOWN HALL** (Leonard and Eddy, managers): S. K. Stoddard on "America's Wonderland" was greeted by a large audience 17. O'Hooligan's Wedding 20.

**BINGHAMTON.**—**STONE OPERA HOUSE** (J. P. E. Clark, manager): The Spooners closed a successful week's engagement to large and well pleased audiences 9-14. Clara Wieland's Vaudeville 18, 19, with matinee; fair business. Hanlon's Superba 20, 21. Nellie McHenry 23; Texas Steer 25. —**SHORE ACRES** 26. —**THEATRE** (A. A. Fenwick, manager): Keno and Ford's Joshua Simpkins 12-14; fair attendance. Hopkins's Trans-Oceanic Star Specialty co. 15-18; packed houses. Sam T. Jack's Croelia 19-21; Miron Leffingwell and Frie Darling 23-25.

**CATSKILL.**—**NELIDA THEATRE** (Korta and Lampman, managers): Heart of Chicago 16 to a good house. The best scenic production ever given on this stage. White Crook 17, good house; excellent performance. Joshua Simpkins 27. —**OPERA HOUSE** (J. F. Gayland, manager): House dark week of 16.

**LITTLE FALLS.**—**SCINNE OPERA HOUSE** (H. A. Skinner, manager): Shore Acres 9 to large and well pleased audience. The Old Homestead 20. Mozart Symphony Club 21. —**CRONKITE OPERA HOUSE** (Norris and Kingsbury, managers): Gilmore's Band 14, with matinee, to small, but appreciative audience. A. Farland, bassist, 18. Hopkins's Trans-Oceanic co. 19, 20.

**ONEONTA.**—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Neil Burgess's New County Fair 16 to good business. Co. first-class, and gave general satisfaction. Moore's Uncle Tom's Cabin co. 17, canceled. Daniel Sully in O'Brien the Contractor 23. Billy Bryant in Red Stocking 25.

**CANANDAIGUA.**—**GRAND OPERA HOUSE** (McKee and Mather, managers): Safe Acres drew its usual large house 13 at advanced prices; performance entirely satisfactory. Gilmore's Band 17; large and appreciative audience. A Texas Steer 19; packed one of the largest houses of the season. Co. excellent. Side Tracked 26; Swaney's Players 30 Dec. 2. Dan Sully 7.

**HUDSON.**—**OPERA HOUSE** (House dark 12-19. Cleveland's Minstrels 20).

**UTICA.**—**OPERA HOUSE** (H. E. Day, manager): Chevalier and co. entertained a fair audience 12. O'Neill gave an artistic portrayal of Virginia 13 before a small but enthusiastic audience. Gilmore's Band a fair house 14. Stuart Robinson and Madame Janaschek in Mrs. Ponderbury's Past 16 before a large audience. The County Fair drew a fair house 17. A Temperance Town 25. For Fair Virginia 26; James Young 30.

**BANVILLE.**—**HECKMAN OPERA HOUSE** (L. H. Heckman, manager): The Mozart Symphony Club gave a very pleasing concert 17 to light business. Daniel Sully 9.

**ONEIDA.**—**MUNROE OPERA HOUSE** (E. J. Preston, manager): Lincoln J. Carter's Tornado 16; crowded house; scenic effects good; performance fair. The Business Men's Carnival 17, 18 by local talent under the direction of C. C. Saxley to large audiences; general satisfaction. Flynn and Shertown's Big Sensation 18; Costumed Concert co. 23; Cleveland's Minstrels 24; German Hose Minstrels, local, 25.

**OLEAN.**—**OPERA HOUSE** (Wagner and Reis, managers): Faust was presented 18 to splendid business and was well received. —**ACADEMY OF MUSIC** (F. D. Leland, manager): The Players week of 23.

**POUGHKEEPSIE.**—**COLLINGSWOOD OPERA HOUSE** (E. B. Sweet, manager): Dennis Thompson's Old Homestead 11 delighted its usual large audience. Performance good. William Bryant's co. in a Red Stocking 16 and Cleveland's Minstrels 18, matinee and evening; fair business; performance unsatisfactory. Lincoln J. Carter's in the Heart of Chicago 20; Fatal Card 23; W. P. Webster's McGuire's Invention 26; Ida Fuller 28. —**ITEM:** The Biograph advertised by Cleveland's Minstrels was not used owing to the unsuitability of the electric current in this city.

**ROSDALE.**—**LISCOR OPERA HOUSE** (George L. Liscor, manager): Banquet and Knave in repertory 16-21; good business and well-pleased audience. Ladies' Club 25, 26.

**NORFOLKSVILLE.**—**SHATTUCK OPERA HOUSE** (S. Ososki, manager): A Pair of Jacks pleased fair-sized house 13. The Spooners, return engagement, opened for week 16 to S. R. O. and turned people away at each performance. The bills for first half of week were \$68. Becky Bliss and the Danes. The Kal id-scope Dance and illustrated songs by the Spooners Sisters proved strong drawing cards.

**MIDDLETOWN.**—**CASINO THEATRE** (H. W. Corey, manager): My Dad the Devil 10; poor performance; fair house. O'Hooligan's Wedding 12; good performance and good business. Ulie Abertson opened 16 for a week in repertory to S. R. O. American Gaiety Girls; Ladies' Club 27.

**CORNING.**—**OPERA HOUSE** (Harry J. Sternberg, manager): Pair of Jacks 14; good business. Faust 17; overflowing house; delightful performance. Margaret Fuller 26; Hopkins's Trans-Oceanic 28.

**CORTLANDT.**—**OPERA HOUSE** (Warner Reed, manager): The Tornado drew a fair house 14. The scenic features of the play are even better than last season's; audience well pleased. Shore Acres 25. —**ITEM:** The old Taylor Opera House, which was owned by the local Athletic Association and will be fitted up by them as club headquarters.

**NEWBURGH.**—**ACADEMY OF MUSIC** (Fred M. Taylor, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 19 gave an excellent performance to a fair audience. Cleveland-Haverly Minstrels 19 entertained large and well-pleased audiences matinee and evening. The Biograph was shown. The Fatal Card 26; George W. Monroe 26; Shore Acres 28. —**ITEM:** Mary Taylor's five-year-old daughter died of diphtheria, after a short illness. The Broadway Comedy co. stranded at Fishkill.

#### NORTH CAROLINA.

**CHARLOTTE.**—**OPERA HOUSE** (N. Gray, manager): Robins in Comic Opera co. 16, 17; good performance. —**ITEM:** Ringling Brothers 16; large business and splendid performance.

**GOLDSBORO.**—**MESSENGER OPERA HOUSE** (B. H. Griffin, manager): A Night's Frolic 13; small but well-pleased audience. Hi Tom Ward's Minstrels 25; White Crook Dec. 1.

**GREENSBORO.**—**ACADEMY OF MUSIC** (R. H. Blackburn, manager): Stanfio Dramatic co. in repertory 27; fair co.; good business. Greensboro Dramatic Club in The Diplomats 10; S. R. O.; best amateur performance ever seen here. George Buckler co. in repertory 16-21. —**ITEM:** Greensboro Dramatic Club have gained a State reputation.

**RALEIGH.**—**METROPOLITAN OPERA HOUSE** (George D. Meares, manager): Woodward-Warner co. closed a week's engagement 14 at popular prices; business unusually large. Swedish Quartette 26; White Crook 28; English Hand Bell Ringers 30. —**ACADEMY OF MUSIC** (Pence and Crawford, managers): A Night's Frolic 17 deserved a better house.

**WILMINGTON.**—**OPERA HOUSE** (S. A. Schloss, manager): A Night's Frolic 12; fair business. A Milk White Flag 18; large house at advanced prices; audience enthusiastic. Rosabel Morrison in Carmen 19. —**Y. M. C. A. ORCHESTRA:** Swedish Quartette co. 16; fine business; good concert.

#### NORTH DAKOTA.

**FARGO.**—**OPERA HOUSE** (C. P. Walker, manager): The Cook Sisters' U. T. C. 14 to fair business; performance about the average. The Dean Presentation co. 15-25 to good business. Professor Miller's wonderful feats in magic were the finest exhibitions ever given here and his "back act" adds to the puzzled condition in which he places the audience. The Empire Comedy co. week of 16 opening with The Embassy Ball. The Dazzler 26.

**GRAND FORKS.**—**METROPOLITAN THEATRE** (E. J. Lander, manager): McPhee and Kiser's U. T. C. 14 to good business, matinee, and small house evening; performance only fair. Joseph Murphy Dec. 12.

**JAMESTOWN.**—**OPERA HOUSE** (E. P. Wells, manager): The Coke Twin Sisters in U. T. C. 17.

#### OHIO.

**SANDUSKY.**—**NIELSEN OPERA HOUSE** (Charles Baetz, manager): Miner's Human Hearts, with Hal Reid in the title role, supported by an excellent co., completely captured the large and enthusiastic audience 13. The Gorman Brothers in their sparkling musical comedy, The Gilhoolys Abroad, delighted a large

audience 16 with their "up-to-date" performance. They are great favorites here. Merritt and Davis's rapid transit co. McSorley's Twins have a large advance sale for 18. The South Before the War 21; Hoyt's A Bunch of Keys 24; Other People's Money 26. —**ITEM:** Hal Reid is an old Sandusky boy and was warmly welcomed by old friends. Old Tennessee, booked for 11, failed to appear. Bob Burdett, the humorist, delivered his new lecture "Good Medicine," 13 to an immense audience at the Congregational Church under the auspices of the Union League—Ralph Howard, representing Hoyt's A Bunch of Keys, was here 17 arranging for the appearance of that popular farce-comedy. —**Manager Baetz** was so well pleased with Human Hearts that he booked them for a return, fair house.

**DAYTON.**—**GRAND OPERA HOUSE** (Harry E. Feicht, manager): Dark. —**PARK THEATRE** (Harry E. Feicht, manager): A Booming town to fair business 12-14. This comedy would be far more entertaining if presented by a good co. Fallen Among Thieves to crowded houses 15-18. It is replete with sensational scenes, especially the trap for the high bridge scene in the third act, which is thrilling. The play is fairly well interpreted. —**MEMORIAL HALL** (Soldiers' Home): Hum in Hearts to crowded and highly pleased house 17. The play is an intensely interesting one and was well mounted and acted. —**ITEM:** J. Quintus Brooks, of the Girl I Left Behind Me, and Will O. Wheeler, of In Gay New York, were here the past week. —**Manager Feicht** was in Indianapolis on 13.

**LIMA.**—**FAIRBROT OPERA HOUSE** (W. A. Livermore, manager): Gus Williams in One of the Finest played a good audience 10. Uncle Tom's Cabin was greeted with a large house 12. The Cotton Spinner 21: My Dad the Devil 24; The County Fair 26. Mark Murphy Booked Before the War Dec. 1. —**ITEM:** The local B. P. O. E. attended Gus Williams's one of the Finest in a body, and at the conclusion of the piece held a social session in his honor.

**ALLIANCE.**—**OPERA HOUSE** (F. W. Gashill, manager): Holmes and Wolford in repertory 12-14; fair business; return engagement 19-21; New York Theatre co. 23-26; Gilmore's Band matinee 25.

**MANSFIELD.**—**MEMORIAL OPERA HOUSE** (E. R. Eddy, manager): Soldiers' Home 13 to large and well pleased audience of the season and gave a magnificent performance. The scenery is new and beautiful. Sam Young's Melville co. opened week of 16 to big business. Other People's Money 30; Land of the Living Dec. 2; Thomas Keene 7; Temperance Town 8; Fast Mail 10.

**STREUBERVILLE.**—**CITY OPERA HOUSE** (Charles J. Vogel, manager): The Chantessco 14; fair house. Kelly and Ryan's Comedy co. 23-26.

**MY VERNON.**—**WOODWARD OPERA HOUSE** (Grant and Stevens, managers): Billy Van's Minstrels gave two good performances to large houses 10, 11.

**PORTSMOUTH.**—**GRAND OPERA HOUSE** (H. S. Grimes, manager): Turkish Nights co., booked for 14, canceled. Rook's Players week of 16 to good business, Fields and Hanson 22; Dan Sherman in Dan Tucker 26 and matinee.

**GALLIPOLIS.**—**ARIEL OPERA HOUSE** (C. C. Clark, manager): Edwin Gordon Lawrence 19.

**HAMILTON.**—**GLOVE OPERA HOUSE** (Connor and Smith, managers): Brothers Byrne's New 8 Bells 14 to a very good and much-pleased house.

**NORWALK.**—**GARDINER'S MUSIC HALL** (S. C. Bradley, manager): House dark. South Before the War Dec. 18.

**CHILLICOTHE.**—**MASONIC OPERA HOUSE** (E. S. Robinson, manager): Byrne Brothers' 8 Bells to S. R. O. 12. The Vitasecure to a fair audience 16.

**NAPOLION.**—**RINK OPERA HOUSE** (J. L. Halter, manager): Grand Military Ball 26; San Rokers' Specialty co. 27, 28.

**HILLSDALE.**—**BELLE OPERA HOUSE** (Frank Ayres, manager): De Vos Pierce Merry Makers, booked for 17, failed to arrive.

**ELYRIA.**—**OPERA HOUSE** (W. H. Park, manager): Harry Mantel's South Before the War 17 to a well-pleased audience; receipts \$295.50. Bunch of Keys 23.

**WARREN.**—**OPERA HOUSE** (Elliott and Guyer, managers): In Old Kentucky 12 to large business. The Cotton Spinner 14 to good business. House dark week of 18. Arthur K. Spencer's Merchant of Venice co. 24.

**KENTON.**—**DICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager and proprietor): Martin and Salter's Uncle Tom's Cabin co. 13 to good house; strong co. McSorley's Twins 17.

**CAMBRIDGE.**—**HAMMOND'S OPERA HOUSE** (R. Hammond, manager): J. E. Toole in Killarney and the Rhine to fair business 12.

**CANAL DOVER.**—**BIG 4 OPERA HOUSE** (Bester and Cox, managers): J. E. Toole in Killarney and the Rhine 14; splendid performance to a big house. Gus Williams 25; Green Goods Man 30; Salter and Martin U. T. C. Dec. 8.

**REBENA.**—**GRAND OPERA HOUSE** (C. C. Stoltz, manager): Hennessy Le Roy in Other People's Money 10; excellent attraction. The Gormans in Gilhoolys Abroad 13 was well received by splendid house. New County Fair 24; Other Man's Wife 25; Bunch of Keys 26.

**FREMONT.**—**OPERA HOUSE** (Heim and Haynes, managers): Human Hearts 14 to fair audience; performance one of the best ever seen here, every member of the co. being an artist. McSorley's Twins 19; Gilmore's Band 20. —**ITEM:** While Mr. and Mrs. Hal Reid were the guests of Mr. and Mrs. Russ Whytal.

**TIFFIN.**—**NORRIS'S OPERA HOUSE** (Charles L. Bristol, manager): Nellie McHenry presented A Night in New York 13 to fair business; performance satisfactory, supporting being first-class. The New York Theatre co. opened a three nights' engagement 16 in Gilhoolys Troubles to a big house; audience well satisfied. South Before the War 19.

**URBANA.**—**MARKET SQUARE THEATRE** (H. H. Williams, managers): Hennessy Le Roy and an excellent co. in Other People's Money 11. It was one of the cleanest and funniest comedies seen here in years, and kept the audience screaming. Salter and Martin's Uncle Tom's Cabin co. 16 to a full house. —**ITEM:** H. De Mdu was here 14 tilling the soil for Billy Van's Minstrels 20, 21.

**PAULING.**—**GRAND OPERA HOUSE** (J. P. Garret, manager): Dark 9-14; Other People's Money 23.

**COVINGTON.**—**OPERA HOUSE** (Ballinger Brothers, proprietors): J. E. Toole in Killarney and the Rhine to poor business 13.

**WAPAKONETA.**—**TIMMERMEISTER'S OPERA HOUSE** (C. W. Timmermeister, manager): The Rajah 17 to fair house. A pleasing feature of the entertainment was the new orchestra, organized by G. A. Wintzer, former manager of the house.

**MIDDLETOWN.**—**ORG OPERA HOUSE** (L. C. Breerton, manager): 8 Bells 14 to a large and well-pleased audience.

**SALEN.**—**GRAND OPERA HOUSE** (Elliott and Guyer, manager): The De Leons comedians did big business week of 9. Their prize matinee drew over 1100 people, which broke the local matinee record. Lincoln J. Carter's Fast Mail 20. E. R. Spencer 26 in The Merchant of Venice. The Green Goods Man Dec. 1.

**MARIETTA.**—**AUDITORIUM** (M. G. Seipel, manager): De Leons' Comedians week of 25, Holmes and Wolford's Repertory co. in Brand of Cain Dec. 3; Sanglers 4; Streets of New York 5.

**CANTON.**—**THE GRAND** (L. B. Cool, manager): Keller pleased a large audience 16. Gus Williams 26.

**SPRINGFIELD.**—**GRAND OPERA HOUSE** (E. E. Foltz, manager): Salter and Martin's Uncle Tom's Cabin 14; good co. and good business. The Rajah 23. —**BLACK'S OPERA HOUSE** (Samuel Waldman, manager): Billy Van's Big Minstrels 18, 19.

**XENIA.**—**CITY OPERA HOUSE** (C. L. McClellan, manager): Other People's Money 12; fair business; performance good, every person in the co. is clever. Hoyt's A Bunch of Keys 13 to a fair house.

**NEWARK.**—**MEMORIAL AUDITORIUM** (Foreman and Rosebraugh, managers): Van's Minstrels 12, 13 to good business at popular prices. Keller, the magician, delighted a large audience 17.

**ADA.**—**WHITESIDE THEATRE** (O. H. Goldsmith, manager): The Rajah 14 to fair business and gave an excellent performance. Nathan 17, 18; business and performance good. South Before the War 30.

**COLUMBUS.**—**GREAT SOUTHERN THEATRE** (Lee M. Soda, manager): The Nancy Hanks 13 to fair house; play well received. Anna Boyd, Frank Tammend and Martinelli scoring this. Aton Club 19; Robert Hillard 26-28. —**GRAND OPERA HOUSE** (J. G. and H. W. Miller, managers): The Girl I Left Behind Me 12-14; well balanced co.; fair business. Gus Williams 16-21; John Griffith 23-26. A Trip to China 20 Dec. 2. —**BLACK'S OPERA HOUSE** (Albert G. Orens, manager): Wilbur's A co. 9-14; packed good houses; living pictures well received. A Booming Town 16-18; capable co.; good business. Keller 19-21; Otis Skinner 22, 24. —**ITEM:** Harry Ketcham, chief

usher of the Southern, has been visiting his home in Toledo during the past week.

**POQUA.**—**OPERA HOUSE** (C. C. Sank, manager): The Langan 11 to good business. McSorley's Twins 18; good performance to S. R. O.

**DEFIANCE.**—**CITIZENS' OPERA HOUSE** (C. H. Pierson, manager): Robert and John Campbell's co. in The White Slave 14; small house; good co. Hennessy Leroy's Other People's Money 24; The Esplanade 26; All a Mistake Dec. 3; Gilmore's Band 11, matinee; The Burglar 12.

**BELLE-FONTAINE.**—**GRAND OPERA HOUSE** (G. W. Guy, manager): Gilhoolys Abroad 13; splendid entertainment and large house. Salter and Martin's U. T. C. 17 to S. R. O.; well pleased audience; Billy Van's Minstrels 23; Bunch of Keys 27.

**ST. MARY'S.**—**GRAND OPERA HOUSE** (J. L. Smith, manager): Salter and Martin's Uncle Tom's Cabin 11 to capacity of house; co. gave satisfaction. Other People's Money 21; Neil Burgess's County Fair 23; Hal Reid in Human Hearts 25. —**PARK THEATRE:** Dark 16, 21.

**EAST LIVERPOOL.**—**NEW GRAND** (James Norris, manager): Frank Willis co. 14 presented My Dad the Devil to full house. Renfrow's Pathfinders' Repertoire co. week of 16 at popular prices.

**LOGAN.**—**REMPEL'S OPERA HOUSE** (Fred A. Koppe, manager): South Before the War 17; business poor. House dark 23-28. —**ITEM:**



on the verge of straggling, but finally managed to get out of town after giving a very poor performance.

**PAULICAN.**—MORRISON'S OPERA HOUSE (Fletcher Terrell, manager). David's Aton 12; good house. St. Paul's 13; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager). In Gay New York 24; 8 Bells 26; Clay Clement 30; Keller Dec. 4; Great Train Robbery 5; Sans Gene 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

**FRANKFORD.**—CAPITAL OPERA HOUSE (John W. Mearns, manager). The Snip Brothers, English band bell ringers, zitherists and banjoists, assisted by May E. Shipp, reader, 16; audience fashionable and appreciative. Miss Shipp in her clever recitations and impersonations, and the work of H. G. Shipp on the cello were well received, proving the nature of the evening. Murray and Mack in Finnigan's Courtship 19.

#### LOUISIANA.

**LAKE CHARLES.**—WILLIAMS'S OPERA HOUSE (Paul Sullivan, manager). Vitascope 11-13; fair attendance. Ruffa in Mary 2; 15 to 18; large and appreciative audience. American Girl 22. —ITEM: Norman H. Hackett, of Rice's co., is well known among University of Michigan graduates here, and was entertained by a number of his old schoolmates.

**MONROE.**—OPERA HOUSE (E. Fredrick, manager). House dark week ending 14. Hancock 16.

#### MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers). Clifton's Big Double Show gave fair performance to good business 9-14; O. D. Dan Tucker 20; Field and Hanson's Drawing Cards 26; Great Train Robbery 30. —ITEM: Miller's Hall is being converted into a vaudeville house, and will be opened under the management of W. J. Holmes.

**LONACONING.**—RYAN'S OPERA HOUSE (James P. Ryan, manager). The New York Theatre co. filled a three nights' engagement ending 18 to good houses; performance fair; the specialties of Lizzie N. Wilson and E. M. Leroy made hits.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Tutter, manager). House dark 2-11. Sporting Crazes 27.

#### MAINE.

**PORTLAND.**—THEATRE (Charles C. Tuckert, manager). Hi Henry's Minstrels 12, and a return engagement 17, gave enjoyable entertainments to large houses. Fanny Rice delighted two large audiences with her At the French Ball co. 14. Conroy and Fox 20; with their farce-comedy, O'Flarity's Vacation. Neil Burgess as Odd Miss Fodd, supported by Bart McCullum, 24. Stuart E. Brown in Mrs. Fenderbury's Past 27. Christine Madden 30-Dec. 1; Peck's Bad Boy 2; Span of Life 4, 5; Watson's Burlesques 7; Tornado 11, 12; Susie Kirwin Opera co. week of 21. —ITEM: Manager Hyman, of Neil Burgess's Odd Miss Fodd co., was here 16, 17. —William L. Malley, ahead of Conroy and Fox, was in town 16-17, and advanced Frank Collins of Neil Burgess's co. 18. —Transfer Sullivan of Portland Theatre, was in Bath 18.

**BIDDEFORD.**—NEW CITY OPERA HOUSE (K. W. Sutherland, manager). Fanny Rice pleased a large audience 13. Conroy and Fox gave first-class satisfaction to a good audience 16. Hi Henry's Minstrels 26; Katherine Rober Dec. 3; The Span of Life 7; The Tornado 15.

**LEWISTON.**—OPERA HOUSE (E. A. Mitchell, manager). Conroy and Fox 19. Neil Burgess in Odd Miss Fodd 22. Gorton's Minstrels 23; Stuart Robson 24. —ITEM: Hi Henry 16; Maude Hillman 23-24.

**AUGUSTA.**—MEADOW HALL (Frank A. Owen, manager). More 9-14; good business. Gorton's Minstrels 19; Edison's Vitascope 23-24.

**BATH.**—COLUMBIA THEATRE (F. A. Owen, manager). Conroy and Fox appeared 18 in O'Flarity's Vacation to a small but highly pleased audience, co. good.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager). Hi Henry's Minstrels 19 gave good satisfaction to a large audience.

#### MASSACHUSETTS.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager). Elmer E. Vance's Limited Hall showed itself capable of drawing a good number of passengers 14. This is the seventh year of its life, and Mr. Vance, who is traveling with the co. this year in his own special car, says it's the farewell tour. Business is still with it, and a fairly good support. The Sporting Duchess, with its really alluring to good business. A fine presentation; better staging or scenery can hardly be given on the road, and the audience showed their appreciation. Agnes Booth, Eliza Proctor Otis, Joseph Wheeler, Cora Tanner, Harry Lacy, Louis Masson, and L. A. Roberts form an exceptional aggregation, while the minor parts are in good hands. No racing scene without mechanical platform has been so well managed on this stage. Floy Crowell opened a three nights' stay 18 with Saturday matinee, playing Molly Bawn, Somebody's Daughter, Fanchon and Temptation of Money to fair business. She has a pleasing practice of introducing singing between the acts, though the refreshment seats near the theatre would not like the idea to spread. Tim Murphy in Old Innocence and Sir Henry Hypnotized 23; Orpheus Club concert (local) 23; Fanny Rice in At the French Ball 26; Primrose and West's Minstrels 26 with matinee; Rice's Evangelist 28; Edward Harrigan 30. —GILMORE'S OPERA HOUSE: Peck's Bad Boy 2; 30. —ITEM: Some of our best local operatic talent has begun rehearsals of Pinafore for presentation at the Theatre two nights in January. EDWIN DWIGHT.

**LOWELL.**—OPERA HOUSE (Pay Brothers and Hoffer, managers). William Barry in The Rising Generation 11, 13 drew well and as usual kept his audience busy. Andrew Mack appeared 13, 14 and matinee, bringing with him as counter attraction, Myles Aaron and the first members of the season. Mack being a local boy, he did a heavy business. The Kirwin Opera co. came for a week's engagement 16. They opened to a fine house, but business on the average was not what it ought to be. Susie Kirwin, Carla Englander, Ben Lodge, and Doug as First take the leading roles, while a well-dressed and good chorus of 15. Hi Henry's Minstrels 23; The Span of Life 24; Joe Hart in A Gay Old Boy 25; Neil Burgess in Odd Miss Fodd 26; The Sporting Duchess 27, 28. —MUSIC HALL (W. H. Boddy, manager): Edwin Harford in The Shamrock gave satisfaction to fair houses 13-14 and matinee. Ruth's White Crocus co. played 15 and 16; tracheotomy by a heavy business. Peck's Bad Boy with matinee. The piece is lively and amusing, and the co. make the most of it. A. Q. Scammon's Sleeping City 19-21. —SAVOY THEATRE (Kendall Weston, manager): Byron's Our Boys was what the stock co. presented week of 9. It was admirably given, the co. scoring individual successes. George Dickson, pleasantly remembered from Friend Fritz, is winning many admirers; also Lydia Knott, who was very clever in a minor part. The leading lady, Rose Stahl, who has made a host of friends during her stay, is obliged to resign on account of illness. Miss Stahl is a very capable woman, and will



good business. Sidewalks of New York 19-21; Side Tracked 23-25; A Night at the Circus 26-28. (Manager, J. S. Leubinger, formerly manager for Patti, is here in the interest of the International Opera co., the opening sale for which began with a rush—Ludwig Rosenfeld and Dr. Schiller are here with the Lithopans.—Barry Johnston is with the Sidewalks of New York. He is a Syracuse boy.)

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): James O'Neill in Monte Cristo 12; large business, giving usual satisfaction. Stuart Robinson in Mrs. Ponderbury's Past 14; excellent performance; moderate business. A Texas Steer 17 pleased a fair house. A Night at the Circus 21; James Young 23; The Old Homestead 26; Edwin G. Lawrence Dec. 1.

**LYONS.**—MEMORIAL HALL (John Mills, manager): James A. Herne's Shore Acres 16, fine performance to a large and fashionable audience. Hopkins's Trans-Oceanic 20, 22; A Pleasant Party (local) 26; For Fair Virginia 28.

**ODUNSBURG.**—OPERA HOUSE (Charles S. Hubbard, manager): James Young presented Hamlet 11 and Lady of Lyons 12 to small houses. Mr. Young was well received. Spider and Fly 26; H. M. S. Pinare, by home talent, Dec. 3, 4.

**FULTON.**—STEPHENS OPERA HOUSE (William C. Stephens, manager): Snowball (local) 13 to a small audience; good performance. The Ariel Quartette of Boston, with Charles T. Grille, the humorist (benefit V. M. C. A.) 17 to a fair house; good satisfaction. Kismet (local), directed by Randolph Sisters, for benefit of Webb-Orchestra, 20, 21. The Gay New Yorker 23; Hart and Fields 25, 26.

**CONNES.**—CITY THEATRE (Powers and Williams, managers): Laura Riggar and Burt Haverly gave satisfaction in A Trip to China 10 to a fair house. White Crook Burlesque co. 14 to poor business. Lincoln-Carter's The Heart of Chicago 17 to a fair audience. The railroad scene is one of the best on the stage and is a novelty. Winfield Conger, deserving of special mention. Edwin Gordon Lawrence in For Her Sake 20; Carter's The Tornado 21; Thomas Shea Reporter co. 23, 24.

**WELLSVILLE.**—BALDWIN THEATRE (E. A. Rathbone, manager): The Gilhoops 23.

**WARSAW.**—IRVING OPERA HOUSE (E. E. Baker, manager): House dark 16, 21.

**JOHNSTOWN.**—GRAND OPERA HOUSE (C. H. Ball, manager): The Old Homestead to large business 18. Archie Boyd traveled the character of Uncle Joshua in his usual careful and artistic manner. James O'Neill 24; Limited Mail Dec. 2.

**PEEKSKILL.**—DEWEY OPERA HOUSE (F. S. Cunningham, manager): Moore and Leonard in Hoges's Alley 10 gave good satisfaction to a large house. For Fair Virginia 16 gave the best satisfaction to fair house. Mr. and Mrs. Kusi Wyalat in the comedy roles making a distinct hit. Joshua Simkins 20; Oliver Byron 20; Wang Dec. 2.

**PORT JERVIS.**—OPERA HOUSE (Jacob Kadie, manager): Amy Lind Wolford 19 of popular prices in Brand of Cain. The Smugglers and Streets of New York. W. C. Andrews co. in My Wife's Friend 28, with matinee. For Fair Virginia Dec. 4.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Munson, manager): Joshua Simkins co. gave good satisfaction to a large audience 17. Doris Ashton in The Two Orphans 26, with matinee.

**BATAVIA.**—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Rich and Maeder's Comedians in A Pair of Jacks 10 to a large audience of fair proportions 10. International Grand Opera co. to S. R. O. 17. A Mock Court Trial, by local talent, for the benefit of the Woman's Equality Club 19.

**MOUNT VERNON.**—OPERA HOUSE (George Roberts, manager): Ladies' Club 12; Sleeping City 14; both to fair business. Primrose and West's Minstrels 16; packed house; performance excellent; audience enthusiastic. Receipts, \$750. Kismet 20; Yellow Kid 28; Brand of Cain Dec. 2, 3. The Gormans, return engagement, 3; Josh Simpkins 10.

**TICONDEROGA.**—UNION OPERA HOUSE (F. T. Locke, manager): Dan Sully in O'Brien the Contractor 16 to good business; pleasing performance. Red Stocking 21.

**PENN YAN.**—SHEPARD OPERA HOUSE (C. H. Simon, manager): Shore Acres 20.

**OVERSVILLE.**—KASSON OPERA HOUSE (A. L. Cassel, manager): Sumner's Stock co. closed a week of fair business 14. Co. excellent. Bonnie Goodwin, who joined the co. here, made a hit in her specialties. The Old Homestead 19; James O'Neill 23; Edwin Gordon Lawrence 25; Limited Mail Dec. 3.

**GLENS FALLS.**—OPERA HOUSE (F. F. Proyn, manager): Dan Sully in O'Brien the Contractor 14 to a good house. Bright and interesting performance. White Crook 18 fair house; performance poor. Uncle Tom's Cabin 24.

**WAVERLY.**—OPERA HOUSE (J. E. Murdock, manager): Leffingwell Comedy co. 16-18 to appreciative audience. Musicale by Clementine Sheldon 24; Machinists' Ball 25; Stowe's Uncle Tom's Cabin co. 30.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Mr. Dadd the Devil was presented 12 to a fair audience and pleased all who attended. After the comedy is presented somewhat it will be one of the best on the stage. The Gormans 19; Faust 19; White Crook 21; The Spooners, return engagement, 23, 24; The Great Diamond Breaker Dec. 1; Patti's Birthday 5; James Young 7, 8.—ITEM: Good business has been the rule at the Opera House since election, and prospects are good for the entire season.

**SEDNA.**—OPERA HOUSE (Cooper and Hood, managers): Faust of New York 20; Edwin Gordon Lawrence Dec. 7.

**AMSTERDAM.**—OPERA HOUSE (A. Z. Neff, manager): Ute Akerstrom co. 9-14 to good business; excellent satisfaction. The Old Homestead 17 to good business. For Fair Virginia 19 pleased a good house. Co. evenly balanced. Belle Stevenson's co. 23 and week.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Shore Acres 14 to good business; good satisfaction. International Opera co. 16 to big business.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Bassett, manager): Carter's Tornado 19; Dan Sully 24; John Temple Graves, lecture, Dec. 3; Stowe's U. T. C. 4; Limited Mail 7.

**BALSTON SPA.**—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Daniel Sully in O'Brien the Contractor 10 to a good house; performance excellent. Rocky Gorge Quartette being called back many times. Sumner's Comedy Players opened a week's engagement 16 to a very large house; performance pleasing and is far above the average. Edwin Gordon Lawrence 24.

**WATKINTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Hoyt's A Texas Steer to full house 16. James Young in Hamlet to small but highly pleased audience 18. Syracuse University Banjo, Mandolin, Guitar, and Glee Club 26; Old Homestead 27.

**VONKERS.**—MUSIC HALL (William J. Bright, manager): W. S. Cleveland's Minstrels gave a good performance to light business 17. Dan McCarthy 26.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): The Old Homestead 12 to S. R. O.; performance better than ever. Mr. and Mrs. Russ Wyalat in For Fair Virginia 19 to fair audiences. Shore Acres 27.—ITEM: Treasurer New Ida's box office statement for The Old Homestead shows 1443 tickets sold, with total receipts of \$921.—Jacob H. Ellis, of this city, has composed a new characteristic two-step, entitled "Remus Takes the Cake."

**ROCHESTER.**—LYCEUM THEATRE (A. E. Wolf, manager): Gilmore's Band appeared before a fine audience 16. Shore Acres delighted large attendance 17, 18, co. excellent. The Lithopans attracted fine business with The Merry Tramps 19, 21. For Fair Virginia 21-23; James O'Neill 25-28.—COOK OPERA HOUSE (E. G. Lane, manager): The Sidewalks of New York to large houses 16-18. James Young, assisted by Rida L. Johnson and a good co., appeared in Hamlet and The Lady of Lyons to well-pleased audiences 19-21. A Night at the Circus 23.—ACADEMY OF MUSIC (Louis C. Cook, manager): Large audiences greeted the comedy-drama, Side Tracked, 16-21. The City Sports 23-28.

**BATH.**—CASINO OPERA HOUSE (C. A. Shultz, manager): Morrison's Faust 16; full house; entire satisfaction.

**WAYLAND.**—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Hart and Fields, booked for 3, failed to appear. Pender, magician, 30, 31.

**OSWEGO.**—WILSON OPERA HOUSE (C. B. Dean, manager): The Leffingwell-Dwelling D'Amatic co. opened a three-nights' engagement 19 to a fair audience in Blue Grass; the co. is the best seen here in ten years in repertoire, and they captured the audience. They will finish the week with Hand of Fate 20; Summer Girl 21; Texas Steer 22; Margaret Fuller 27.

**ITHACA.**—LYCEUM (M. M. Gutstadt, manager): Chevalier delighted a fair house 13. International Opera co. 18, fair business. Shore Acres 28; James O'Neill 25; Dan Sully 26; International Opera co. return date, 27; Margaret Fuller Dec. 5-7.

**SARATOGA SPRINGS.**—TOWN HALL (Leonard and Eddy, managers): S. K. Stoddard on "America's Wonderland" was greeted by a large audience 17. O'Hooligan's Wedding 26.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): The Spooners closed a successful week's engagement to large and well-pleased audiences 14-18. Clara Wieland's Vaudeville 19, 20, with matinee; fair business. Hanlon's Superior 21, 22; Nellie McHenry 23; Texas Steer 25; Shore Acres 26.—RITON THEATRE (A. A. Fenneyway, manager): Reno and Ford's Joshua Simkins 14; fair attendance. Hopkins's Trans-Oceanic Star Specialty co. 16-18; packed houses. Sam T. Crooks 19-21; Miron Leffingwell and Fife Darling 22-25.

**CATSKILL.**—NELIDA THEATRE (Kortz and Lampman, managers): Heart of Chicago 16 to a good house. The best scenic production ever given on this stage. White Crook 17; good house; excellent performance. Joshua Simkins 27.—OPERA HOUSE (J. F. Gaylard, manager): House dark week of 16.

**LITTLE FALLS.**—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Old Homestead 19 to large and well-pleased audience. The Old Homestead 20. Symphony Club 21.—CROOKHURST OPERA HOUSE (Norris and Kingsbury, managers): Gilmore's Band 14, with matinee, to small but appreciative audience. A. Farland, banjoist, 19. Hopkins's Trans-Oceanic co. 19.

**ONEONTA.**—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Neil Burgess's New County Fair 16 to good business. Co. first-class, and gave general satisfaction. Moore's Uncle Tom's Cabin co. 17, caned. Daniel Sully in O'Brien the Contractor 23. Billy Bryant in Red Stocking 25.

**CANANDAIGUA.**—GRAND OPERA HOUSE (McKechie and Maier, managers): Shore Acres drew its usual large house 13 at advanced prices; performance entirely satisfactory. Gilmore's Band 17, large and appreciative and once. A Texas Steer 19, one of the largest houses of the season. Co. excellent. Side Tracked 26; Swaney's Players 30 Dec. 2. Dan Sully 7.

**HUDSON.**—OPERA HOUSE: House dark 12-19. Cleveland's Minstrels 20.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): Chevalier and co. entertained a fair audience 13. James O'Neill gave an artistic portrayal of Virginia 13 before a small but enthusiastic audience. Gilmore's Band, a fair house 14. Stuart Robinson and Madame Janasch in Mrs. Ponderbury's Past 16 before a large audience. The Comedy Fair drew a fair house 17. A Temperance Town 25; For Fair Virginia 26; James Young 30.

**DANVILLE.**—BUCKMAN OPERA HOUSE (L. H. Heckman, manager): The Mozart Symphony Club gave a very pleasing concert 17 to slim business. Daniel Sully 9.

**ONEIDA.**—MUNRO OPERA HOUSE (E. J. Preston, manager): Lincoln J. Carter's Tornado 16; crowded house; scenic effects good. For Fair Virginia 19, by local talent under the direction of C. C. Seelye to large audiences; general satisfaction. Flynn and Sheridan's Big Sensation 16, Contham Concert co. 23; Cleveland-Haverly Minstrels 24; German House Minstrels, local, 25.

**GLENS FALLS.**—OPERA HOUSE (Wagner and Reis, managers): Faust was presented 19 to sparse business and was well received.—ACADEMY OF MUSIC (F. D. Leland, manager): The Playboys week of 23.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Deanna Thompson's Old Homestead 11 delighted its usual large audience. Performance good. William Bryant's co. in A Red Stocking 16 and Cleveland's Minstrels 18, matinee and evening; fair business; performance unsatisfactory. Lincoln J. Carter in the Heart of Chicago 20, Fatal Card 22; W. P. Webster's McGuire's Invention 26; Ida Fuller 28.—ITEM: The Biograph advertised by Cleveland's Minstrels was not used owing to the unsuitability of the electric current in this city.

**RONDOUT.**—LISCOS OPERA HOUSE (George L. Liscos, manager): Banquet and Knox in repertoire 16-21; good business and well-pleased audience. Ladies' Club 25.

**WINDSORVILLE.**—SHATTUCK OPERA HOUSE (S. Osoabi, manager): A Pair of Jacks pleased fair-sized house 13. The Spooners, return engagement, 14 to good business 16 to S. R. O. and turned people away at each performance. The bills for first half were 40c, Becky Bliss and the Dean. The Kal id-scope Dance and illustrated songs by the Spooner Sisters proved strong drawing cards.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): M. Dadd the Devil 10; poor performance; fair house. O'Hooligan's Wedding 12; good performance and good business. Ullie Akerstrom opened 16 for a week in repertoire to S. R. O. American Gaiety Girls 23; Ladies' Club 27, 28.

**CORNING.**—OPERA HOUSE (Harry J. Sternberg, manager): Pair of Jacks 14; good business. Faust 17; return engagement, 18; excellent performance. Margaret Fuller 26; Hopkins's Trans-Oceanic 28.

**CORTLANDT.**—OPERA HOUSE (Walter Wood, manager): The Tornado drew a fair house 14. The features of the play are even better than last season's; audience well pleased. Shore Acres 25.—ITEM: The old Taylor Opera House has been leased by the local Athletic Association and will be fitted up by them as club headquarters.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): Mr. and Mrs. Russ Wyalat in For Fair Virginia 19 gave an excellent performance to a fair audience. Cleveland-Haverly Minstrels 19 entertained large and well-pleased audiences matinee and evening. The Biograph was well received. The Fatal Card 25; George W. Monroe 26; Shore Acres 28.—ITEM: Mary Taylor's five-year-old daughter died of diphtheria, after a short illness.—The Broadway Comedy co. stranded at Fishkill.

## NORTH CAROLINA.

**CHARLOTTE.**—OPERA HOUSE (N. Gray, manager): Kismet in Comic Opera co. 16, 17; good performance. Returning Brothers 18, large business and splendid performance.

**GOLDSBORO.**—MESSINGER OPERA HOUSE (B. H. Griffin, manager): A Night's Frolic 13; small but well-pleased audience. Mi Tom Ward's Minstrels 25; White Crook Dec. 1.

**GREENSBORO.**—ACADEMY OF MUSIC (R. H. Blackburn, manager): Stanford Dramatic co. in repertoire 27; fair co.; good business. Greensboro Dramatic Club in the Diphtheria 19; S. R. O.; best amateur performance ever seen here. George Buckler co. in repertoire 16-21.—ITEM: Greensboro Dramatic Club have gained a State reputation.

**RALEIGH.**—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Woodward-Warren co. closed a week's engagement 14 at popular prices; business unusually large. Swedish Quartette 20; White Crook 25; English Hand Bell Ringers 30.—ACADEMY OF MUSIC (Pence and Crawford, managers): A Night's Frolic 17 deserved a better house.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): A Night's Frolic 12; fair business. A Milk White Flag 18; large house at advanced prices; audience enthusiastic. Rosabel Morrison in Carmen 19.—V. M. C. A. AUDITORIUM: Swedish Quartette co. 16; fine business; good concert.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): The Cook Sisters' U. T. C. 14 to fair business; performance about the average. The Dean Presentation 18-25 to good business. Professor Miller's wonderful feats in magic were the finest exhibitions ever given here and his "black art" act adds to the puzzled condition in which he places the audience. The Empire Comedy co. week of 16 opening with The Embassy Ball. The Dazzler 27.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): McPhee and Kiser's U. T. C. 14 to good business, matinee, and small house evening; performance only fair. Joseph Murphy Dec. 12.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells, manager): The Coke Twin Sisters in U. T. C. 17.

## OHIO.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baer, manager): Miner's Human Hearts, with Hal Reid in the title role, supported by an excellent co., completely captured the large and enthusiastic audience 13. The Gorman Brothers in their sparkling musical comedy, The Gilhoops Abroad, delighted a large

audience 16 with their "up-to-date" performance. They are great favorites here. Merritt and Davis's rapid transit co. McSorley's Twins have a large advance sale (19). The South Shore War 21; Hoyt's A Bunch of Keys 24; Other People's Money 25.—ITEM: Hal Reid is an old Sandusky boy and was warmly welcomed by old friends. Old Tennessee, booked for 11, failed to appear.—Bob Burdett, the humorist delivered his new lecture "Good Medicine" 13 to an immense audience at the Congregational Church under the auspices of the Union League.—Ralph Howard, representing Hoyt's A Bunch of Keys, was here 17 arranging for the appearance of that popular farce-comedy.—Manager Baetz was so well pleased with Human Hearts that he has booked them for a return date.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark.—PARK THEATRE (Harry E. Feicht, manager): A Booming town to fair business 12-14. This comedy would be far more entertaining if presented by a good co. Fallen Angels, Thieves to crowded houses 16-18. It is replete with sensational climaxes, especially the leap from the high bridge scene in the third act, which is most thrilling. The play is fairly well interpreted.—MEMORIAL HALL (Soldiers' Home): House in Hearts to large and highly pleased audience 17. The play is an intensely interesting one and was well mounted and acted.—LEWIS J. Quintus Brooks, of The Girl I Left Behind Me, and Will O. Wheeler, of In Gay New York, were here the past week.—Manager Feicht was in Indianapolis on 13.

**LIMA.**—PATRIOT OPERA HOUSE (W. A. Livermore, manager): Gus Williams in One of the Finest played a good audience 10. Uncle Tom's Cabin was greeted with a large house 12. The Cotton Spinner 21. My Dad the Devil 24; The County Fair 26. Mark Murphy 28; South Before the War Dec. 1.—ITEM: The local S. P. O. attended Gus Williams' one of the Finest in a body, and at the conclusion of the piece held a social session in the hall.

**ALLIANCE.**—OPERA HOUSE (F. W. Gashill, manager): Holmes and Wolford in repertoire 12-14, fair business; return engagement 19-21. New York Theatre co. 23-28; Gilmore's Band matinee 25.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Subbia II drew one of the largest houses of the season and gave a magnificent performance. The scenery is new and beautiful. Sam Young's Melic co. opened week 16 to big business. Other People's Money 26; Ladies of the Living Dec. 2; Thomas Keene 27; Temperance Town 8, Fast Mail 10.

**STUBENVILLE.**—CITY OPERA HOUSE (Charles J. Vogel, manager): The Chantoscope 14; fair house. Kelly and Ryan's Comedy co. 23-28.

**MT. VERNON.**—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Billy Van's Minstrels gave two good performances to large houses 10, 11.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): Turkish Nights co., booked for 14, canceled. Rook's Farces week of 16 to good business, Florida and Hanson 23; Dan Sherman in Dan Tucker 26 and matinee.

**GALLIPOLIS.**—ARIEL OPERA HOUSE (C. C. Clark, manager): Edison Vitaphone 19.

**HAMILTON.**—GLORE OPERA HOUSE (Connor and Smith, managers): Brothers Byrne in New 8 Bells 14 to a very good and much-pleased house.

**NORWALK.**—GARDINER'S MUSIC HALL (S. C. Bradley, manager): House dark. South Before the War Dec. 18.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (E. S. Robinson, manager): Barry Brothers 8 bells to S. R. O. 12. The Vitaphone to a fair audience 16.

**NAPOLION.**—KING OPERA HOUSE (J. L. Halter, manager): Grand Military Ball 25; Sun Brothers' Specialty co. 27, 28.

**HILLSBORO.**—BELLIE OPERA HOUSE (Frank Ayres, manager): De Vos Pierce Merry Makers, booked for 17, failed to arrive.

**ELYRIA.**—OPERA HOUSE (W. H. Park, manager): Harry Maule's South Before the War 17 to a well-pleased audience; receipts \$250.50. Bunch of Keys 23.

**WARREN.**—OPERA HOUSE (Elliott and Guyer, managers): In Old Kentucky 13 to large business. The Cotton Spinner 14 to good business. House dark week of 16. Arthur R. Spencer's Merchant of Venice co. 21.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Martin and Salter's Uncle Tom's Cabin co. 13 to good house; strong co. McSorley's Twins 17.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager): J. E. Toole in Killarney and the Rhine to fair business 12.

**CANAL DOVER.**—BIG 4 OPERA HOUSE (Bester and Co., managers): J. E. Toole in Killarney and the Rhine 14; splendid performance to a big house. Gus Williams 25; Green Goods Man 26; Salter and Martin U. T. C. Dec. 8.

**MARION.**—GRAND OPERA HOUSE (C. C. Stoltz, manager): Hennessey Le Royle in Other People's Money 19; excellent attraction. The Gormans in Gilhoops Abroad 13 was well received by splendid house. New County Fair 24; Other Man's Wife 25; Bunch of Keys 26.

**FREMONT.**—OPERA HOUSE (Heim and Haynes, managers): Human Hearts 14 to fair audience; performance one of the best ever seen here, every member of the co. being an artist. McSorley's Twins 19; Gilmore's Band 28.—ITEM: While here Mr. and Mrs. Hal Reid were the guests of Mr. and Mrs. Russ Christy.

**TIPPIN.**—NOLLE'S OPERA 1, JUNE (Charles L. Bristol, manager): Nellie McHenry presented A Night in New York 13 to fair business. performance satisfactory. Support being first class. The New York Theatre co. opened a three nights' engagement 16 in Gilhoops' Troubles to a big house; audience well satisfied. South Before the War 19.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): Hennessey Le Royle and an excellent co. in Other People's Money 11. It was one of the cleanest and most honest comedies seen here in years, and the audience screaming. Salter and Martin's Uncle Tom's Cabin co. 16 to a full house.—ITEM: H. C. De Muth was here 14 tilling the soil for Billy Van's Minstrels 20, 21.

**PAULDING.**—GRAND OPERA HOUSE (J. P. Gassett, manager): Dark 9-14; Other People's Money 23.

**COSHOCTON.**—OPERA HOUSE (Hallinger Brothers, proprietors): J. E. Toole in Killarney and the Rhine to poor business 13.

**WAPAKONETA.**—TIMMERMEISTER'S OPERA HOUSE (C. W. Timmermeister, manager): The Rajah 17 to fair house. A pleasing feature of the entertainment was the new orchestra, organized by G. A. Wintzer, former manager of the house.

**MIDDLETOWN.**—SORE OPERA HOUSE (I. C. Breton, manager): 8 Bells 14 to a large and well-pleased audience.

**SALEM.**—GRAND OPERA HOUSE (Elliott and Guyer, manager): The 12 Leons Comedians did big business week of 9. Their prize matinee drew over 1100 people, which broke the local matinee record. Lincoln J. Carter's Fast Mail 20. E. K. Spencer 26 in The Merchant of Venice. The Green Goods Man Dec. 1.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager): De Leon's Comedians week of 23. Holmes and Wolford's Repertoire co. in Brand of Cain Dec. 3; Sanglers 4; Streets of New York 8.

**CANTON.**—THE GRAND (L. B. Cool, manager): Keller played a large audience 16. Gus Williams 26.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Foltz, manager): Salter and Martin's Uncle Tom's Cabin 14, good co. and good business. The Rajah 23.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Billy Van's Big Minstrels 18, 19.

**AKRON.**—CITY OPERA HOUSE (C. L. McClellan, manager): Other People's Money 12, fair business; performance good; every person in the co. is clever. Hoyt's Comedy co. week 21, Limited Mail 30.

**NEWARK.**—MEMORIAL AUDITORIUM (Foreman and Rosebrugh, managers): Van's Minstrels 12, 13 to good business at popular prices. Keller, the magician, delighted a large audience 17.

**ADA.**—WHITESIDE THEATRE (O. H. Goldsmith, manager): The Rajah 14 to fair business and gave an excellent performance. Nathan 17, 18, business and performance good. South Before the War 30.

**COLUMBUS.**—GRAND SOUTHERN THEATRE (Lee M. Gode, manager): The Nancy Harris co. in fair business, excellent co.; play well received. Anna Boyd, Frank Tannenhil and Martinelli SCORING LIES. Arion Club 19; Robert Hilbard 26.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Girl I Left Behind Me 12-14, well balanced co.; fair business. Gus Williams 16-21; John Griffith 2-28. Trip to China—Wagon 20 Dec. 2.—HIGH STREET THEATRE (Albert G. Orens, manager): Wilbur Ope on 9-14 pleased good house; living pictures well received. A Booming Town 16-18, capable co.; good business. Keller 19-21; Otis Skinner 23, 24.—ITEM: Harry Ketchum, chief

usher of the Southern, has been visiting his home in Toledo during the past week.

**PIQUA.**—OPERA HOUSE (C. C. Sank, manager): The Rajah 11 to good business. McSorley's Twins 16; good performance to S. R. O.

**DEFIANCE.**—CITIZENS' OPERA HOUSE (C. H. Pierson, manager): Robert and John Campbell's co. in The White Slave 14; small house; good co. Hennessey Le Roy's Other People's Money 24; The Virgin 26; All a Mistake Dec. 3; Gilmore's Band 11, matinee; The Burglar 12.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (G. W. Gus, manager): Gilhoops Abroad 12; splendid entertainment and large house. Salter and Martin's U. T. C. co. 17 to S. R. O.; well pleased audience; Billy Van's Minstrels 23; Bunch of Keys 27.

**ST. MARY'S.**—GRAND OPERA HOUSE (J. L. Smith, manager): Salter and Martin's Uncle Tom's Cabin 11; capacity of house; co. gave satisfaction. Other People's Money 21; Neil Burgess's County Fair 25; Hal Reid in HUMAN HEARTS 26.—PARK THEATRE: Dark 16, 21.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): Frank Willis co. 14 presented My Dad the Devil to full house. Renfrow's Pathfinders' Repertoire co. week of 16 at popular prices.

**LOGAN.**—REMPEL'S OPERA HOUSE (Fred A. Koppe, manager): South Before the War 17; business poor. House dark 23-28.—ITEM: Johnny T. Brennan, city editor of the Columbus Press, is press agent for Rempel's Opera House this season.

**SABINA.**—OPERA HOUSE (J. C. Burnett, manager): Frank S. Davidson in Old Farmer Hopkins 14; good and well-pleased audience.

**WADSWORTH.**—OPERA HOUSE (J. F. Detweiler, manager): Carter's Fast Mail 14 to S. R. O.; audience fairly well pleased; co. not strong. Salter and Martin's Uncle Tom 28.

**MASSILLON.**—NEW ARMORY (G. C. Haverstick, manager): Lincoln J. Carter's Eastern Fast Mail 17; good house. Eli Perkins, lecture, 20. Otis Skinner in A Soldier of Fortune 21. Elihu Spencer in Romeo and Juliet 27; Ensign Dec. 2.

**LORAIN.**—WAGNER'S OPERA HOUSE (C. M. Russell, manager): South Before the War to a crowded house 16; performance fair. Gormans' Green Goods Man 28.

## OKLAHOMA.

**OKLAHOMA CITY.**—OVERHOLSER OPERA HOUSE (Ed Overholser, manager): House dark.

## OREGON.

**BAKER CITY.**—RUST'S OPERA HOUSE (Phil V. Nebelgall, manager): The Fast Mail to large and well-pleased audience 12; St. Perkins 21.

## PENNSYLVANIA.

**MAHANOV CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager): The Sages, hypnotists, opened week 16 to good house, and continued entertaining large audiences the entire six nights. They gave the best entertainment of the kind ever seen here. Coon Hollow 23.—HATKINS'S THEATRE (John Hensher, Jr., manager): The house opened for its first time last season 16 with the Ashby Gaiety Opera co. to splendid business. The co. presented Gircle-Gircle in a first-class manner, but the performance was greatly marred by green stage hands and a hastily improvised orchestra. Marion Chester in the title role found special favor. The Pulse of New York 23.—FRANCIS JOHN D. MISHLER, of the Pennsylvania Theatrical Circuit



are above the average. The Great Diamond Robbery drew a good house, but not one commensurate with the merits of an excellent production. Certain calls were frequent, at one time the entire cast being called out. Charles A. Lester in Hilary 18, Miss Philadelphia 20.

**OH. CITY.**—Opera House (C. M. Loomis, manager): Elroy stock co. finished 9-14 to good business and general satisfaction. Elroy R. Spencer in The Merchant of Venice 16 depicted the crafty Shylock in a finished manner, and was supported by a capable co. large and fashionable audience. White Crook 18; Woman's Power, local, 19; Gilmore's Band 21; H. J. Wolfe 23.

**REYNOLDSVILLE.**—Reynoldsville Opera House (A. Reynolds, manager): The Spinsters, by home talent, 20.

**DAWSON.**—Grand Opera House (J. S. Laughrey, manager): The Real Widow Brown 15; performance excellent. Gilbert's comic opera, in Mascot Up to Date, 20.

**WILLIAMSPORT.**—Lycerum Opera House (Wagner & Co., managers): Katey Gaiter Opera co. 9-14 to very small and disappointed audience; co. poor. Hamilton Brothers in Superbia 16, 17 to good and enthusiastic audiences. This is one of the best attractions of looking on the coast. The scenic effects are superb, and the co. very strong. International Opera co. 19; Hercules and the Lion 20; M. E. Curtis 24.

**BEAVER FALLS.**—Sixth Avenue Theatre (Charles Medley, manager): The Ryan Kelly co. closed a successful week's business 14. J. E. Toole in Killarney and the R. line, 18; performance good. The White Crook 21, in Old Tennessee 26.

**WARREN.**—Liberty Theatre (F. R. Scott, manager): Pizant Webster in A Breezy Time to fair attendance 14; moderate satisfaction. Otis Skinner and his remarkably strong co. presented A Soldier of Fortune 17; audience large, fashionable, and greatly pleased; prices advanced. Mr. Skinner carries complete stage settings and properties for each of the four acts of this play. Ladies' Symphony Orchestra 21; Morrison's Faust 25.

**BETHLEHEM.**—Opera House (L. F. Walters, manager): stereonut the Great pack'd the house 17, and pleased everybody. Elroy's Election 21; some fayon in repertoire 22-23. The Ryan Kelly co. which has been managed by M. J. and Mack, failed to pay, and was closed indefinitely 14—Adelaide Herrmann was the recipient of some of the choicest chrysanthemums and roses ever given in the Lehigh Valley from the thousands of President Wilbur, of the Lehigh Valley Railroad.

**PUNXSUTAWNEY.**—Mahoning Street Opera House (J. Charles Fish, manager): Harrison J. Wolfe 14 to good business; performance first-class; best of satisfaction. Sporting Craze 22; John Carroll 23-24; S. George Check Dec. 5.

**CANBERRIDGEBORO.**—Saville Opera House (H. B. Wilbur, manager): House dark; ITAM: W. M. Co. has advance agent for Elroy R. Spencer, was here 13, 14.

**POTTSWATER.**—Grand Opera House (George R. Harrison, manager): Las Maclean drew a large and attentive audience. The Kitty R. under Repertoire co. 19-21 producing The Black Flag, Uncle Tom's Cabin, Folly, and Ever Lovers, to good business.

**CONOVERVILLE.**—Academy of Music (R. H. Brauer, manager): De Leon's Comedians closed a week's engagement 7 to fair business. A Breezy Time 23.

**SHARON.**—Academy of Music (John D. Mishler, manager): House dark; only one in repertoire week of 16. —Grand Opera House (George M. Miller, manager): The Pulse of New York attracted large audience 15-16. The specialties introduced during the performance were very good. —Gilmore's Auditorium (Charles Gilmer, manager): Martinez and Martelle, hypnotists, week of 16.

**WATERBURY.**—Grand Opera House (John E. Murphy, manager): Arnold Wolford's co. presented The Road to Cairo, The Scoundrel, and Streets of New York 12-14 to large and appreciative audience. Charles A. Lester 15; stammering's Ideal 23-24.

**PITTSBURG.**—Music Hall (C. C. King, manager): The Sign 9-14 turned people away at every performance. An extra matinee was given 14. The best performance of the kind ever seen here. Arnold Wolford's the Road to Cairo, The Scoundrel, and Streets of New York 12-14 to large and appreciative audience. Charles A. Lester 15; stammering's Ideal 23-24.

**SHADVILLE.**—Academy of Music (E. A. Hempstead, manager): M. D. the Devil 13 to good business; fair attendance. Otis Skinner 19 to large and well-pleased audience. White Crook 20; Elroy stock co. 23.

**CAULFIELD.**—Opera House (James A. Allison, manager): Elroy's Night Owl 21; co. and business good. Miss Philadelphia 19 to a large and well-pleased audience.

**WEST CHESTER.**—Opera House (F. J. Painter, manager): Miss Philadelphia 17; house packed at advanced prices; audience delighted.

**SHANNON.**—G. A. R. Opera House (J. F. Oster, manager): Charles A. Lester in Hilary 15 to fair business; co. weak. Miss Philadelphia 21; A Breezy Time 23.

**BRIDGEVILLE.**—Grand Opera House (Benson and Hink, managers): Elroy's Double Comedy co. 15-16 to good business. Fast Mail Dec. 2; American Vaudeville Vaudeville 7; S. George Check 11.

**CORRY.**—Wagon's Theatre (A. E. W. the, manager): Uncle Tom's Cabin 13 played to light business. Pizant Webster in A Breezy Time 15 to satisfactory business; pleasing performance. A Jolly Night 20.

**BUCHSTER.**—Opera House (C. A. Vandervice, manager): The White Crook 14 to large and well-pleased audience. J. E. Toole in Superbia 16, 17 to good business. Fast Mail 21; Sporting Craze 23.

**HINESVILLE.**—Opera House (Poter and Kent, managers): P. and L. magician, 11 to small but appreciative audience. Excel for Glee Club, local, 13, 14 to good business. Professor Brat, hypnotist, 15-16 to large houses. Agnes Wallace Villa 21; Breezy Time Dec. 2.

**DAWVILLE.**—Opera House (F. C. Angel, manager): Professor Day, hypnotist, 11-13, very successful engagement to large, fashionable audiences. Wilcox Concert co. 14; A Pair of Jacks 21; A Breezy Time 24; Miss Philadelphia Dec. 2.

**MONROVIA.**—Gambler's Opera House (David H. Rose, manager): Mozart Symphonies co. 14 to a very slim house; co. good.

**VITUSVILLE.**—Opera House (John Gahan, manager): Show's U. T. C. 12 to light house; good performance. A Breezy Time 13 to fair house; good performance. The White Crook 16; light house; fair performance. Elroy R. Spencer, assisted by Frank Hennig, in Otello 17; good house; excellent performance. Professor John D. Mottet, lecturer, 18 to full house; delighted audience. Harrison J. Wolfe 19-21; Gilmore's Band 22; Diamond Breaker 23; Three Guardsmen 25.

**ALTOONA.**—Eleventh Avenue Opera House (Winnier and Myr, managers): Sporting Craze 13, 14 to fair business and good satisfaction. Midge Tucker Comedy co. 15-16 to big business. Hopkins's Trans-Oceanics 20; Celine Ellis in Dr. R. 21-23; Road to Wealth 24; Emerald 27; Diamond Robbery 30 Dec. 1.

**WELLSBORO.**—Bacon Auditorium (Dart and Dart, managers): Powell, magician, 21, Miss Philadelphia Dec. 5.

**GRIN.**—Park Opera House (Wagner and Reis, managers): The Cotton Spinner to fair business 13. John F. Stowe's U. T. C., on line and evening, to large audiences 14. The Germans in their musical comedy, The Glimpses Abroad, was greeted by a large audience 17; co. made a hit. Otis Skinner in A Soldier of Fortune 18; co. excellent, and received abundant applause. Gilmore's Band 22; Morrison's Faust 23; Hopkins's Trans-Oceanics 26; White Crook 28.

**FRANKLIN.**—Opera House (James P. Keene, manager): White Crook 17 to good house. Morrison's Faust 20; Edison's Vitasec and Vaudeville co. 23; Diamond Breaker 25; G. A. R. local, 26, 27; Spooner co. week of 20.

**NEW CASTLE.**—Opera House (Wagner and Reis, managers): A bunch of keys with Ada Both-ras as Teddy, to fair business 12. In Old Kentucky drew a large and well-pleased audience 14. A Trip to the City 15 poor performance to light business. ITAM: Ada Both-ras as next season in a new production, A Run For His Money.

**UNION CITY.**—Opera House (Thomas Cooper, manager): John S. Spencer in The Merchant of Venice 15 to the lowest Dec. 15, and gave a fine performance. White Flag 20.

**HAZLETON.**—Grand Opera House (G. W. Ham-mers, manager): P. and L. Glee Club in repertoire 13-21 at reduced prices; good business.

**HARRISBURG.**—Grand Opera House (Markley and Co., managers): The Drummer Boy of Shiloh, by local talent, 12-14 was largely attended. Rider's Night Owls' Burlesques, a strong attraction, 16 received a very good reception. Miss Philadelphia 18 at advanced prices to packed house. The ladies' orchestra was a unique feature of the entertainment, and performed in a manner worthy of the artists they are. The Pulse of New York 19 to a fairly good house; fine performance.

**BUTLER.**—Park Theatre (George M. Buchhalter, manager): Tracy in "Ben-Hur," lecture, 12 to small but well-pleased audience. Elroy stock co., supporting J. Harrison Cook and Lottie Church, opened week of 16-21 with The White Squadron to S. R. O.; excellent satisfaction. Diamond Breaker 24; Sporting Craze 25; Harrison J. Wolfe 30 Dec. 2. ITAM: John E. Miles, late of the Alexandre Sulvin co., joined the Elroy stock co. here. Local B. P. O. E.'s have moved into their new quarters, of which they are very proud. The dedication will occur in the future. Manager Buchhalter was at Oil City 14-15.

**ST. CARMEL.**—G. A. R. Opera House (Joe Gould, manager): Charles A. Lester in Hilary 17 to good business; pleased audience. Conn Hollow 24; World Against Her 25.

**CLEARFIELD.**—Opera House (T. E. Clarke, manager): Sporting Craze 20; Road to Wealth 21; S. George Check Dec. 3.

**MILTON.**—Grand Opera House (Griffith and Co., managers): M. R. Curtis 20; Charles A. Lester 22.

**LEBANON.**—Fisher Opera House (George H. Spang, manager): The Ideal 15-21 to fair and pleased houses nightly. Conn v Teachers' Institute 22-27. A Pair of Jacks 28; Miss Philadelphia Dec. 1.

## RHODE ISLAND.

**WESTERLY.**—Rivier's Opera House (C. B. Hiven, manager): The Sawdust Dramatic co. opened a week's engagement 15 to a large audience. Heart of Chicago Dec. 2.

**RIVERPORT.**—Thornton's Opera House (J. N. Thornton, manager): Daniel A. Kelly in repertoire to good business 13-14. A traction first-class. Charles Cowles in A Country Merchant 19.

**WOONSOCKET.**—Opera House (George C. Sweet, manager): County Fair 9; good house. Shanna of the South 12; fair house. Wang 17 had a full house. William Jerome, comedian 20, 21. Adam's Octomoon 25 with m-tine. Gilded W. and 30. Girl wanted Dec. 1.

**PAWTUCKET.**—Opera House (Abe Spitz, manager): The Fing Crowell Dramatic co. 12-14 to fair business. John W. Isham's Octomoon 15-18 to S. R. O. at each performance. Although the business was something phenomenal the attraction fully deserved it. The singing by Benjie Lee was first class. Iola Pomroy 22-23, Celebrated Case 26 Dec. 5. ITAM: Harry Raymond has retired as local manager for White house to go in advance of the Jenny Call Dramatic co.

**NEWPORT.**—Opera House (T. F. Martin, manager): Charles Cowles played A Country Merchant to a rather small audience 13. Joe Hart in A Gay Old Day 17 gave excellent satisfaction to a good house. Mr. Hart has an exceptionally strong co. of specialists this season. Hart's new song, "He's Very Sorry for It Now" was well received. Stage Kerosene Opera co. week of 23, Heart of Chicago Dec. 3; Otis Netherland 7; Shannon of the South 11; Rice's Repertoire co. week of 14.

## SOUTH CAROLINA.

**COLUMBIA.**—Opera House (Eugene Cramer, manager): Emily Brunker in Our Flat gave good performance 10-12 to S. R. O.; applause frequent. Emmett Corrigan and co. presented The Mountebank 13, and Turned Up 14.

**ORANGEBURG.**—Academy of Music (R. H. Jennings, manager): Mistic Midgits (local) 13, 14, fair house. House dark week ending 21. Bell Comedians b-ving 5-10 to appear Hilary's Wonder and Gift Show 23-24; Jane Combs's co. Dec. 5.

## SOUTH DAKOTA.

**WATERTOWN.**—Grand Opera House (Peterson and Crowl, managers): Warner Comedy co. in Mer-cie's Marriage 9; full house. They played after the Ball 10, Gougeon's Great Men 11, The Little F. Edge 12, A Live Wire 13, A Midnight Call 14; C. A. Warner's appearance each evening in serpen-tine dance, with st-temptation of cts, received hearty applause. Della Fringe week of Dec. 7.

## TENNESSEE.

**NASHVILLE.**—The Vaudeville (T. I. Boyle, lease and manager): R. A. Graham. The American Girl 11, 12 to fair house, and was well received. House dark 13-14. The Metropolitan Concert co., including Lillian Nordica, R. A. Lind, William H. Rieger, John C. Dempsey, and C. DeMarchi 17 drew a very large audience. R. A. number was liberally applauded. Nordica received an ovation. House dark 18-19. Jane Combs and J. Freys Lewis 21; Bascy 22, 23, 24. —New Music Theatre (W. A. Shultz, business manager): House dark 24. Devil's Acre 16, 17 drew large houses. Murray and Mack 18; The Bostonians in R. A. Nord 19; Madame Sans Gêne 20, 21; Too Much 22; Jack's Wife 23. In Gay New York 27. —Grand Opera House (T. Boyle, lease and manager): House dark 4-13. J. C. L. in 51 Plunkard 19-21; Lillian's Ball 22-23. ITAM: Ross Linde, with the Metropolitan Concert co., was suffering while here with a severe cold, and sang against the advice of his physician. —Walter L. Main's Circus drew very large crowds each night of 15, in the morning parade W. W. Horn, advertising agent for the New Music Theatre, presided at the calliope, and played his new composition, "The Foxtrot Waltz."

**KNOXVILLE.**—Staud's Theatre (Fritz Staud, manager): Robert L. Taylor delivered his interesting lecture, "The Fiddle and the Bow," 12 to large audience. Lewis Morrison, supported by Florence Roberts and an excellent co. of specialists, 13 to a full house. Audience well pleased. Nordica-Linde Concert 14 to large and appreciative audience. Lilian Russell canceled her engagement 20 on account of illness. ITAM: Walter L. Main's Circus gave two performances 10 to immense business. Ringling Brothers 23.

**MURFREESBORO.**—Mason's Opera House (C. F. Co., manager): Jane Combs 21; St. Plunkard 30.

**JACKSON.**—Pythian Opera House (Wormer and Tuckfield, managers): Charles H. Vail's Devil's Acre 14 to large and enthusiastic audience, pleasing all. Langue's Ball 21; Borge's Minstrel 23.

**MEMPHIS.**—Lycerum Theatre (John Mahoney, manager): Charles A. Lester in Fatherland 12-13 to good business. Jane Combs in Beak House to only fair business 16. —G. and Opera House (R. S. Douglas, manager): Elroy and Mack in Finnigan's (locality) 15-19 to good business. —Astrucium (Ben M. Statback, manager): J. Stewart Comedy continues to draw good houses at popular prices. ITAM: Joe W. apers, manager of Murray and Mack, is one of Memphis's products, having started in the theatrical business here. He reports business for his stars as phenomenal, and says they are \$5000 ahead so far this season.

## TEXAS.

**FORT WORTH.**—Greenhall's Opera House (Phi W. Greenhall, manager): Sowing the Wind 14, matinee and night, to poor business. Co. first-class. Maud Edna Hall and Thomas Whiffen are worthy of special mention.

**BRYAN.**—Grand Opera House (John B. Miller, manager): Schwarz stock co. week of 2 to small business. Co. first-class. Uncle Josh Sprucey 17.

**MARSHALL.**—Opera House (Johnson Brothers, managers): House dark.

**TEXARKANA.**—G. A. R. Opera House (Harry Ehrlich, manager): Jane Combs in Beak House to a small but appreciative audience 13. Frank Jones in The Yankee Drummer 19.

**EL PASO.**—Myer's Opera House (J. Godwin Mitchell, manager): Morrison's Faust co., booked for 12, canceled. House dark.

**DENISON.**—Opera House (Milton L. Epstein, manager): Bancroft 9 to the largest house of season; performance greatly applauded. Frederick Ward 19 in King Lear.

**TYLER.**—Grand Opera House (T. W. Parks, lease and manager): Jane Combs in Beak House to a large and disappointed house. P. performance very poor. Louis James 11 in Sartacus to magnificent audience. Performance excellent. Bancroft, the magician, 13 to good business. Performance pleased. Barlow Brothers' Minstrel 23; Professor Lee Dec. 7-10.

**GAINESVILLE.**—The Gallia (Paul Gallia, manager): Frederick Bancroft 9 to a large and ap- preciative audience. Performance good. Mr. Bancroft carries some handsome scenery and stage settings.

**SEBURN.**—Karl's Opera House (H. Friedlander, manager): House dark week 9-16.

**BOWIE.**—Grand Opera House (T. H. Weese, manager): House dark week ending 14.

**HILLSBORO.**—Levy Opera House (Shields and Mendenhall, managers): Frederick Ward and his excellent co. in King Lear 12 to a large and select audience. There was not a character in the play that was not well rendered. Receipts, \$118. Arthur Love 14.

**TEMPLE.**—Bryce Opera House (F. A. Vennay and Co., managers): Frederick Ward in King Lear 19 to largest audience of season. Performance excellent. Support good all around and above average.

**NAVASOTA.**—Columbia Opera House (H. Gabert, manager): The Schwa 2 Ball stock co. 10; repertoire week ending 14 to poor business. Uncle Josh Sprucey co. 18.

**ORANGE.**—Gate City Opera House (F. Lounsbury, manager): Elroy in Mary Stuart 16. —Brown's Opera House (H. Brown, manager): Dark.

**PARIS.**—Peterson Theatre (Sol Davis, manager): Louis James 9 to a large and fashionable audience; general satisfaction. Bancroft, the magician, 11 to a well-filled house; excellent performance.

**GREENVILLE.**—King Opera House (J. O. Tupper, manager): Jane Combs in Beak House 9 to go r business. Louis James as Sartacus the Gladiator 10; good business. "Aeroft, magician, 12 to good business; very smooth, pleasing performance.

**ALSTON.**—Harcourt Opera House (Rigby and Walker, managers): Sowing the Wind 12 to a large and appreciative audience. Louis James 18, 19. —MILLET'S OPERA HOUSE (Charles LaFayette, manager): Ruby La Fayette co. presented Waldfeld Wilson's new play, The Express Messenger 9-11 to fair houses. The play is good but the co. was poor.

**WAGO.**—The Grand (Sid H. Weiss, manager): Frederick Ward, supported by an excellent co. 11 presented Henry VIII and King Lear night to the capacity of the house. Audience highly pleased. Both performances being well received. Sowing the Wind made its first appearance here 13 and tested the capacity of the house. The entire co. was most enthusiastically received; performance the best seen here this season. Special mention is due Maud Edna Hall for her work in Rosamond. ITAM: Manager Sid H. Weiss left 14 for Galveston to visit his parents.

**HORISTON.**—Sweeney and Cooney's Opera House (Henry Gre-well, lease; H. Bergman, manager): Sowing the Wind, produced under the direction of Julius Kahn, 10 scored a great success and received the approbation of a large house. The work of Herbert Davis and Maud Edna Hall won several curtain calls. Louis James in Spartacus drew a good house 13, and My Lady Queen 14, ladies afternoon and evening 14; fair business. House dark 15-19. Madame Rbe 20, 21.

**YOKUM.**—Front Street Theatre (B. By and Moreland, managers): The Great Walace Shows, the best seen here, appeared to good houses, matinee and night, 14; audience well pleased.

**VICTORIA.**—Hatchfield's Opera House (Hatchfield Brothers, managers): House dark week ending 14.

**SELTON.**—Grand Opera House (S. J. Embree, manager): Otto H. Kraus co. in Christopher, Jr., 16 to a large and fashionable audience; performance excellent. Barlow Brothers' Minstrel 23 Dec. 5.

**CALVERT.**—Cassini's Opera House (J. P. Cassini, manager): Uncle Josh Sprucey 16 to packed house; general satisfaction. House dark 23-24.

## UTAH.

**SALT LAKE CITY.**—Salt Lake Theatre (C. S. Burton, manager): Graceland 12, 13 in Humanity 13-14, and continue 14, to great house; nation packed; enthusiasm intense, coming chiefly from above. Mr. and Mrs. Grauer and Hardie Kirkland are well-known and have a host of friends here. Tennessee's Partner coming. —Grand Opera House (J. B. Rogers, manager): Harry's Opera of New York drew good business week of 9. Adele Belgrade as the Corsican Girl did some very effective work.

## VERMONT.

**NONPULVER.**—Blanchard Opera House (G. L. Blanchard, manager): Wolford and Russell co. in Wilkes's Comedy 16 to great house. Three Christmas Eves 17, and Zouave Queen 19 to good houses. They will produce A Midnight Call 19; A Fatal Wedding 20; Dr. Jehu and Mr. Hyde 21. The co. is composed of good material, and after a few rehearsals will give credit-ible performances. ITAM: Mrs. Rutland, leading lady, has been ill at the hospital since the opening night.

**SURLINGTON.**—Howard Opera House (W. E. Walker, manager): The White Crook 12 to good business. Specialties and co. poor. Dan Sully in O'Brien the Contractor 13 to S. R. O. The Rocky Gorge Quartette was good. Co. called before the curtain after the second act, and Sully made a speech. Y. M. Catholic Union Minstrel 25; Helen Mythe 24.

## VIRGINIA.

**PETERSBURG.**—Academy of Music (House dark 15-21. White Crook 22.

**ALEXANDRIA.**—New Opera House (Roy D. Newman, manager): Ward, Full-on Brothers and De Woe's Minstrel 16; Max De-vonport 22; Jennie Calf 26-28. ITAM: Black Patti 16 has been canceled.

**NORFOLK.**—Academy of Music (A. R. Donnelly, manager): Miss Philadelphia 13, 14 and matinee to S. R. O. Co. gave entire satisfaction to three of the largest houses of the season. Rachel Morrison and co. in Carmen 16; very good performance to a splendid house.

**ROANOKE.**—Academy of Music (C. W. Becker, manager): Woodward Warren co. 15-16 to good business. A Night's Frolic 25 Private Secretary 26. ITAM: The performance 25 will be a benefit of the Academy employees.

**LYNCHBURG.**—Opera House (F. M. Dawson, manager): A large and fashionable audience greeted Nordica 12; magnificent performance.

**CHARLOTTESVILLE.**—Jefferson Auditorium (J. J. Peterson, manager): Peterson's Repertoire co. opened a week's engagement 15 to a large house. Co. first-class, the best that ever appeared here at popular prices. The Night's Frolic 20; Max Davenport burlesque co. 27. ITAM: The manager has lately put in the orchestra a Knabe baby grand piano at a cost of \$500.

## WASHINGTON.

**SEATTLE.**—Theatre (F. B. Heyner, manager): Jules Gray's Opera co. played a return engagement to splendid business 9-12, satisfactory performance. Katie Kismet in "The War of New York to large houses 13-14. —THIRD AVENUE THEATRE (W. M. Russell, manager): Maxara's Minstrel week of 15. ITAM: Mrs. Kee-ey, professionally known as Marguerite De Rates, died in San Francisco 5 of quick consumption. She was well known locally and to some extent on the dramatic co., under the management of E. M. Jewell. She was the wife of E. E. K. elev, who published the Dramatic Star here during 1905, and mother of Little Edna, the child actress. Mrs. Kee-ey was 31 years old, and claimed relationship with Helen De Rates, an old-time actress.

## WISCONSIN.

**PORTAGE.**—Opera House (A. H. Carnegie, manager): The Ormsby Concert 13; finest musical entertainment ever given in this city.

**WAUSAU.**—Alexander Opera House (C. S. Cone, manager): Dark 23-30.

**SABADO.**—The Grand (F. E. Shultz, manager): Concert by Professor Theo Gravert, violinist, assisted by his talented 29. House talent entertainment under the auspices of the Y. M. C. A. 29.

**RACINE.**—Della City Opera House (J. B. Johnson, acting manager): The Boy Tramp 13; very good business and a satisfied audience. Thalia stock co. 15 in the German language to very light business; co. good, but the German audience lacking. Dazzler 10; Baldwin 12-13. —Lorraine Auditorium (W. C. Tirde, manager): Dark 14.

**LA CROSSE.**—Theatre (J. Stralupis, manager): Al. G. Field's Mammoth Minstrel 23; Mattie Vicker's Jacquine co. for two performances 24.

**EAU CLAIRE.**—Grand Opera House (O. P. Burlingame, manager): Madame Sans Gêne 11; S. R. O. Kathryn Kidder in title role scored a success; the co. is the finest of its class ever seen here. The Man in the Iron Mask 14, with Donald Robertson and Brandon Douglas in the leading roles to poor business; co. fair.

**FOND DU LAC.**—Chevancy Opera House (F. B. Hart, manager): Chevancy Comedy co. 9-14; good business. 9-10 Wanted 23.

**KENDOTA.**—Roxas Opera House (Joe Rhode, manager): Fish Jubilee Singers 12; p. performance excellent; large house. Augustin Neville in The Boy Tramp 14; performance excellent; crowded house. The Imperial Quartette, with Prof. W. W. Carver 18.

**MADISON.**—Fuller Opera House (Edward M. Fuller, manager): Robert Wastell in Monbars 10 did not draw very largely but gave good as infection. In Gay New York 12 drew a "brass" audience and carried it with R. Charles Frohman's co. In The Gay Parisian 16 drew a fairly good house. J. J. Ferguson was a treat, and balance of cast adequate. Robert Lagerlof delivered his "Foundation of Faith" 17, holding the attention of a small audience. Dorcas 23.

**STEVENS POINT.**—New Grand Opera House (J. A. Enos, manager): Donald R. Shertwin presented The Man in the Iron Mask to a good house 17, and gave excellent satisfaction. Crystal Sippers 21; Belle and Jack 27, 28. J. H. Newell's Pavilion Theatre co. 30 Dec. 5.

**WEST SUPERIOR.**—Grand Opera House (Robert Kelly, manager): House dark. Dazzler 24; Davert Opera co. 28.

## WEST VIRGINIA.

**WHEELING.**—Opera House (F. Rister, manager): Innocent Sinner 24; The Rajah 26; Dr. B. 27. —Grand Opera House (Charles A. Fenner, manager): A Pair of Jacks 12-14 to good business. My Dad the Devil 15 opened to big business. A Brooming Town 20-25; Land of the Living 26 Dec. 2. ITAM: A Railroad Ticket was practically recognized here. James Mackie left to begin rehearsals with his own co., taking with him L. W. Sanford, John Donahue, George Crawford, and the Ch. A. Sisters, whose pieces were filled by Lew Wesley, Gus Puxley, Edith Newton, Marie Sweet, and E. M. L. Gordon.

**WESTON.**—Opera House (J. S. Foster, manager): House dark 15-19. The Real Lady Brown 20. ITAM: "his new opera house has a seating capacity of 900, is lighted by electricity with the latest appliances, is heated by steam, and is water-piped throughout. The stage is commodious and equipped with all the modern improvements. The scenery, furnished by Boston and London, Chicago, Ill., is of the highest grade.

**HUNTINGTON.**—Davis Theatre (R. T. Davis, manager): House dark 15-21; 5 Bells 24; Marriage Broker 25.

## CANADA.

**MONTREAL.**—Academy of Music (Sparrow and Jacobs, managers): John Hare opened in a bumper house 16 in When George the Fourth was King and A Pair of Spectacles. He received an enthusiastic welcome. Charles Graves comes near sharing the honors as "the man from Sheffield." The support all round was excellent. Mr. Hare appeared for the first time as Eccles in Caste 17 and scored another hit, but the gem of the performance was his son, Gilbert Hare's performance of Sam Gerridge. He ought to prove a worthy successor to his father. From Gilmore, May Hare, Laura M. Gilroy, and Ella Stone deserve mention. Ben Hur 23-25. —QUEBEC THEATRE (Sparrow and Jacobs, managers): Frank Harvey's melodrama, The House of Mystery, opened to good business 16. The piece is the property of Manager H. R. Jacobs. It is a strong melodrama containing some excellent situations. Nestor Lonnau gave an interesting performance of Dr. Carr



[CONTINUED ON PAGE 22.]



## TELEGRAPHIC NEWS

## CHICAGO.

Theatrical Business Still Lags Unexpectedly  
in the Big Western City—Halt's Chat.

(Special to The Mirror.)

CHICAGO, Nov. 27.

That merry little Englishman, Albert Chevalier, has made the hit of the season in Chicago, and Manager Powers wishes that his season at Hooley's extended over a month instead of two weeks. He started in by capturing a Sunday night audience—a very difficult task, by the way—and he has done a splendid business. In his way he is as artistic as Joseph Jefferson or Nat Goodwin, and, with his company, he gives the nearest, cleanest vaudeville show it has ever been my pleasure to witness. Harry Brett is a refreshingly English music hall singer, Charles Bertram is wonderfully neat in magic, and the others help to make one forget all cares. This is Chevalier's last week, and he will be followed by Bob Hillard in *Lost—24 Hours*—his first appearance down town as a star.

I suppose you have heard ere this that C. E. Kohl and George Castle, of the vaudeville and museum firm of Kohl, Middleton and Castle, have leased the Haymarket for continuous 10, 20 and 30 vaudeville, from 11:30 A. M. to 10:30 P. M., and will take possession early in December. It goes without saying that it will be a gold mine under this policy. Rumor has it that Manager George A. Fair is negotiating with Colonel Hopkins for the old Standard, to play the Haymarket bookings there.

Dorcas closed at McVicker's Saturday night, and last evening *The Strange Adventures of Miss Brown* opened.

I was aroused from a deep slumber late last Thursday night by a small messenger boy who bore a telegram conveying the love of Nat Goodwin, the au-tair-haird comic, who had arrived in "Frisco" from Australia, during the day. And I will buy a Paris mutual that he was glad to be under the Stars and Stripes once again.

I have recently read several articles in which my erstwhile friend, "Punch" Wheeler, seems to be casting slurs at me. Between us, he is a little sore because his railroad does not carry passengers to the State penitentiary, and he thinks I am working for a rival road.

A very large audience, including a big delegation of the dead game sports of Chicago, tested the capacity of the Grand Opera House last night to give welcome to Evans and Hoy in their old *Parlor Match* and to pay a tribute to that well-advertised young woman, Anna Held, who is always copyrighted above the breast bone. Like our Western friends, the ripe cherries, Miss Held is a peach, and she has made her usual hit here. As for Hoy, he is a bird. During two weeks seats will be at a premium at the Grand.

W. C. Howland, your St. Louis correspondent, peeped into my court for a brief moment one day last week.

The more announcement, by Colonel Ramsey Morris, that May Irwin was to appear in *The Widow Jones* at the Columbia last evening was sufficient to fill that big theatre, and May was given a royal reception by her admirers. She has a good company, and a number of good songs.

The November dinner of the Forty Club is to take place here to-morrow evening at the Wellington. Among the club guests will be Albert Chevalier, Charles E. Evans, William Hoy, Richard Golden, Harry Brett, Major Moses P. Handy and others.

Lulu Nichols sends me Beatrice De Gaby for the subterfuge album.

Lillian Russell, who had been quite ill at the Auditorium Annex last week, appeared before a large and fashionable audience at the Great North-on-to-night in her new opera, *An American Beauty*, and she looked the part. The rumor that the Davidson brothers are trying hard to secure managerial control of this house is still in the air.

My German friend, Karl Gardner, who has been doing remarkably well in New Orleans, sends me this letter, which he received there: "To Whom It May Concern—This is to testify that Willie Jiles can do the following performance: Walking on fire in his bare feet also act on trapeze, also turn somersaults over a barrel without touching the barrel would like to engage at a fair salary. Also play goat in pawnshop. Any man who would not touch a 'barrel' nowadays is a wonder. He wanted Gardner to 'answer quick,' as he said managers were after him. As Gardner is a gold man he believes that silence is golden."

Comedian E. Edison Fov opened at the Haymarket yesterday in *Off the Earth*, under the management of John W. Dunne, and had two big houses. He has been doing remarkably well.

Walter Williams sent me last week the Louisville notice of Comedian Crane's new play, *A Fool of Fortune*. I do not know the critic of the *Courier Journal*, but he wrote, to my mind, the most readable dramatic review I have ever read. They tell me that Crane does the best acting of his life and has another winner.

Sam Morris, the comedian of Colonel Hopkins's stock company, is to produce his own play, *Money Bags*, at the South Side house next week. This week the drama is the Police Inspector, while at the West Side house the Newell Brothers are presenting *The Operator*.

Joseph Jefferson follows *The Strange Adventures of Miss Brown* at McVicker's, presenting *Rip Van Winkle*, *The Cricket on the Hearth*, and *Lead Me Five Shillings*.

Over at the Lincoln Theatre this week W. A. Brady's company is presenting *Trilby* for the first time on the North Side before large houses.

For the first time in a long while our old friend Joseph Murphy is in Chicago. He is spending Thanksgiving week at the Alhambra and is playing to the capacity with *The Kerry Gow* and *The Shaun Rhue*.

Over at the Academy of Music Bartley Campbell's *Siberia* is the attraction this week. It is very well presented.

George L. Norton, of the *Marine Journal*, of your city, has a bright daughter in vaudeville at the Schiller this week. She is doing a clever sketch with Sydney Grant and likes the work better than they did with the Brownies company.

My friend Ed Gloux, from away down in Texas, sends me Valtie Dett for the album of subterfuges. Gloux and Al Martin will be in Chicago Dec. 7, for the Winter. The Wallace shows are doing well and discovering Texas towns that I have never heard of.

Gerald Griffin is back in town, having returned from his Pittsburgh stock engagement.

Walter Campbell, the popular young actor, of this city, has been engaged for leading business with the Academy of Music stock company, Milwaukee.

Harry Clinton Sawyer, "chanteur excentrique" (mammal), called last week and left me a

piece of Chinese money. I will have it changed the next time my police raid an opium joint. We have plenty of protection here 'out prosperity seems to be behind the schedule time. "Biff" Hall.

## BOSTON.

Olga Nethersole Produces A Daughter of France—Other Events at the Hub—Gossip.

(Special to The Mirror.)

BOSTON, Nov. 27.

This is the last week of Olga Nethersole's stay at the Hollis Street Theatre, and the second novelty of her engagement was given to-night in *A Daughter of France*, Joseph Hatton's dramatization of his own novel, "When Greek Meets Greek."

The story is picturesque. It is laid in the days of the French revolution. Henri, Count de Fournier, of a very aristocratic old family, and the Deputy Grebaulval, friend and agent of Robespierre, are strangely alike. Indeed, they are half-brothers. The late Count de Fournier, the father of young Henri, was the father also of Grebaulval, and it does not make Citizen Grebaulval love the young count any the better that the sin of his mother is known to others beside himself. Each of these young men was loyal to France according to the training he had had and the ambitions he may, in his position, nourish. One was for good King Louis, the other for the people. Moreover, they both loved Marie de Louvet, and she loved Henri de Fournier and feared Grebaulval, although her political mother, for safety's sake, was rather inclined to favor Grebaulval. The tale passes through the bloody days of that terrible September massacre, and is full of suspense and excitement. There is a betrothal party at the Chateau Louvet, at which the gallant lover arrives after exciting adventures, and at which the ceremony is interrupted, as so many festive scenes were in those days, by the arrival of the soldiers.

Grebaulval is determined that the marriage of Henri and Mathilde shall not take place, and all his power as a deputy is used for that purpose. The young Count de Fournier is thrown into prison, and the Countess de Louvet and her daughter are saved by the interposition of Grebaulval. Mathilde is given to understand that her betrothed is dead. Grebaulval presses his suit, aided by the fears of the diplomatic mother. Finally, scorning the advances of the deputy, the young girl is thrown into prison to intimidate her.

At that issue the young count escapes, and, in flying, aided by a faithful friend, he stumbles through the window into the very room of Deputy Grebaulval himself in the municipal palace. The two men meet. They fight a duel to the death, and, right prevailing, the deputy is killed. The young count, who has often in fun imitated the bastard brother's manners and ways, exchanges dresses with the foe he has despatched, and the body is given over to the mob, who, taking it for that of Fournier, treat it with little dignity. Fournier, masquerading as Grebaulval, meets Robespierre. Prompted by his young protégé, Jeffrey Ellincott, a young American whom he rescued at the Cherry Valley massacre when he was in America with Lafayette, Fournier plays the part of the deputy so well that he escapes detection and saves his lady love.

E. S. Willard has made a tremendous success at the Tremont with *The Rogue's Comedy*, and that piece was repeated all last week and will continue this week. Mr. Willard's company is a thoroughly English one and is in many respects the best which he has ever had in his support in this city. If Marie Burroughs is missed Olga Brandon more than makes up for her absence.

Superba came to the Boston to-night and opened a week's engagement. Since its last presentation here it has been largely changed and as a spectacle it is excellent. The chief hit is made by Charlotte Deane, which is the stage name for Lotta Dean Bradford, who has already made a local reputation.

At the Bowdoin Square Shannon of the Sixth is in its second and last week. The melodrama has made a hit, and big houses have been the rule. W. H. Power does some capital acting in the title role and the series of stage pictures is as fine as could be desired.

Excelsior, Jr., is nearing the end of its stay at the Museum and will be withdrawn this week. Since the improvements in cast have been made business has been much better and the engagement would have been greatly different had the burlesque been presented at the opening with the cast as strong as it is at the present time. But for goodness sake, Miss Cahill, do look in the glass before you come on the stage in the first act.

Girl Wanted is at the Columbia and the prospects are that the engagement will be a successful one. Frank Bush plays half a dozen characters and the rest of the company is good. If I were a comic opera manager I should engage Frank Bush for the chorus and then there would be no trouble in getting round the country.

Chimmie Fadden will leave Boston this week, and the chances are that he will not feel sorry to take his departure, because the engagement at the Park has not been a record-breaking one in the point of receipts. Still business has been good and many of the company have added to their Boston reputations.

At the Castle Square Pinafore and Cavalier Rustiana give the members of the company a capital opportunity for a double shuffle: between comic and tragic opera. When they gave this double bill last year I used to think that Cavalier Rustiana was ever so much funnier than Pinafore, but at the performance to night the antics were carefully preserved, and all went well.

Louise McIntosh has joined The Sign of the Cross company, and will be with that organization when it comes to the Museum.

It is quite probable that E. S. Willard will present his dramatization of Hall Caine's new novel, "The Christian," the next time he comes to Boston with a new play.

Stewart Allen, who was with Sol Smith Russell last season, has joined E. S. Willard for his American tour, and has made an unquestioned hit in *The Rogue's Comedy*.

Mr. and Mrs. Charles Dickinson have produced at Keith's a new comedy sketch by Grant Stewart entitled *Dropping a Hint*.

The court has decided that Adah Richmond must specify when and where she was married to the late John Stetson, Jr. This was what the Stokes faction in the famous case especially desired.

It was said that Arthur Bourchier would give a trial matinee of Chimmie Fadden in London, but I see that he has sailed for this country without doing so.

Hugh Pixley has been suffering from a bad attack of tonsillitis, but is now able to be out.

Anna Held did not take a milk bath all the time that she was in Boston. She found that nothing but cream could be bought here, and to have in cream was pronounced too enervating.

The Watch and Ward Society got in its work

BARON HOHENSTAUFEN in  
"THE NEW DOMINION." MR.

## CLAY CLEMENT

A BIG SUCCESS EVERYWHERE.

Louisville 21-28, Frankfurt 30, Lexington Dec. 1, Paris 2, Harrodsburg 3, Danville 4, Bowling Green 5.

Management IRA J. LA MOTTE, ELAW & ERLANGER'S EXCHANGE.

on the Bull Fighter company at the Lyceum last week. One of the agents heard Maud Harvey and Charles Banks sing "Maggie Casey's Bell," and as a result each was fined \$50.

Yvette Violette, who was supported by Teresa Vaughn in *Excelsior, Jr.*, has brought a bill in equity, and as a result the receipts of the engagement have been attached to the extent of \$4000. She alleges a breach of contract.

James J. Corbett signed to box Bob Fitzsimmons for the world's championship and a \$25,000 purse before the Greater N-Y York Club at Coney Island on Jan. 14 in his dressing room at the Columbia one night last week.

R. F. Keith has cabled to his family in this city that he is about to start for Bulgaria with two tons of supplies for the relief of the suffering Armenians. He will be accompanied by Lady Henry Somerset and her son, and Mrs. Laura Ormiston Chant, and his secretary, Frank Johnson.

The Thanksgiving Journal contained signed anecdotes from Robert Hillard, Edward Harrigan, Olga Nethersole, Annie Russell, Olga Brandon, Pauline Hall, Laura Joyce Bell, and Laura Burt.

It has been definitely settled that Olga Nethersole will not return to produce *Carmen* later in the season.

Last week the *Traveler* had a celebrity contest to determine the most popular theatre in Boston. The ballot stood: Hollis, 63; Boston, 55; Tremont, 49; Park, 44; Museum, 39; Keith's, 36; Columbia, 27; Bowdoin, 19; Howard, 15; Castle Square, 12; Grand, 11; New Grand, 9. The seven portraits printed were Della Fox, Fanny Davenport, Marie Burroughs, Lydia Barry, Blanche Walsh, Caroline Miskel Hoyt, and Maxine Elliott. No one succeeded in identifying all seven.

The repertoire for the Naples Opera company's first week has been announced, and music lovers are greatly disappointed because no appointment for Mme. Dotti has been made during the first week. It is to be hoped that she may appear during the season.

Ada Richmond has complied with the order in the *Stetson* will case, and declares in a document filed to-day that she was married to Stetson at Providence on Dec. 7, 1870, and that she lived with him; that he acknowledged her as his wife in New York on April 17, 1874, and that subsequently they lived together as man and wife.

The Empire company has cast Under the Red Robe as follows: Viola Allen, Renee; Ida Conquest, the wife; William Faversham, De Beraut; J. E. Dodson, Richelieu; Jameson Lee Fenney, the captain.

R. A. Barnett and A. B. Sloane have practically completed *Simple Simon*, and will read the first act to cadets to-morrow.

Grace Atwell will soon return to Boston on a visit.

Olga Nethersole says that she has no intention of dropping *The Wife of Scarli* from her repertoire. I'd like to examine her scrap-book when the season is over. If the criticisms are as varied as the Boston ones they would make an interesting volume. By the way, I hear that she has been asked to write a novel along the lines of this play.

Obstacles have arisen to prevent the Hirschfeld testimonial 29. I wonder if they are the members of the long named society.

Charles Leonard Fletcher gave Dr. Jekyll and Mr. Hyde at the Bijou this evening. The performance was the first of a week's festival for the Odd Fellows. A Parisian Romance and The Private Secretary are to follow.

Madge Bent has returned to Boston. She has been playing *Dearest in Little Lord Fauntleroy* out West.

Maude Bagley has joined A Trip to China-town.

Herbert M. Colby has rejoined the Grand Opera House stock company. JAY BENTON.

## WASHINGTON.

Beerbohm Tree Successfully Inaugurates His  
Second American Tour—Bills of the Week.

(Special to The Mirror.)

WASHINGTON, Nov. 27.

H. Beerbohm Tree, supported by his English company from Her Majesty's Theatre, London, commenced his American tour to night, under the direction of Al Hayman and Charles Frohman at Alhambra's Lafayette Square Opera House.

This was an event in the local season that caused a big fashionable turnout, crowding the handsome playhouse at increased prices. The bill was Henry Arthur Jones's dramatic work, *The Dancing Girl*. The play was handsomely staged and the presentation most liberally applauded. Mr. Tree was accorded a warm and generous reception and his supporting company, which includes Kate Rorke, Janette Steer, Nina Boucicault, Marguerite Silva, Frances Ivor, Kate Ostlere, Miss Leon, James Taylor, Lawrence Courtley, Lionel Brough, Gerald Du Maurier, Louis Allen, Mark Bow, Leonard Outram, Percival Stevens, and D. J. Williams, was strong and well selected. *The Dancing Girl* will occupy the stage the first four nights and Thanksgiving matinee, and the remainder of the stay will be devoted to the production of Gilbert Parker's dramatization of his own novel, "The Seats of the Mighty," its first performance on any stage.

Charles Frohman's Empire Theatre company in a week of repertoire follows.

The Great Diamond Robbery opened to a full house at Rarley's new National Theatre, and much interest is manifested in the capital performance. Rose Eytling scored a sterling success as Mrs. Rosenbaum. W. A. Whitcar's character changes as Dick Brummage were artistically assumed. Selena Johnson's Mrs. Fulford was most praiseworthy, and charming Mrs. Annie Yeaman was again a special favorite.

An excellent company, headed by three old reliables, George C. Boniface, Joseph E. Whiting, and Joseph A. Wilkes, gave admirable assistance. Pudd'nhead Wilson comes next.

Frank Daniels in *The Wizard of the Nile* is the attraction this week at the New Columbia Theatre commencing with a gratifying send off at the hands of a very large and thoroughly appreciative audience. The opera was satisfactorily rendered, and the general brilliancy of the surroundings, costumes and scenery was most favorably observed. The star provoked much amusement in the role of the tramp magician. Edna Thornton was the new Cleopatra and a

MATHIAS in  
"THE BELLS."

most engaging one. Walter Allen, Louise Royce, Greta Riner, Leonard Walker, and Louis Casavant, favor it in principal roles, were welcomed. A Florida Enchantment follows.

Freeman's Fun-Makers, under the management of Joseph M. Gates, presented the farce-comedy, *A Railroad Ticket*, to a large gathering at the Grand Opera House. Marie Stuart made a successful appearance as the French Maid, and in her singing turn scored a hit. Louis Wenley as Chips made things extremely lively. Charles Burke, Arthur E. Moulton, Harry Porter, Gus Pizay, Mattie Lockett, and others were seen to advantage. Morison's Faust comes next.

Isham's Oriental America, which clever entertainment a few weeks ago at Rarley's Academy of Music created talk, opened a return engagement to-night, and the Academy, to a houseful of well-pleased people. Florrie West in *The Bowery Girl* follows.

Arnold Reeves, heading a company of considerable merit, presented the strong melodrama, *Slaves of Gold*, twice to-day at Whitesell's Bijou Family Theatre to excellent attendance, creating a strong impression. Agnes Wallace-Villa in *The World Against Her* comes next.

Abe Leavitt's Rantzau Burlesque company is the card at Kernan's Lyceum Theatre, opening to a good house, and the excellent show indicates a week of prosperity. Rielly and Wood's Big Show follows.

Fregoli closed his provincial tour of America here Saturday night. He will go from here to New York, and on Dec. 2 expects to sail for Mexico, via Vera Cruz, to fill an engagement at the Mexican capital.

Metzerott and Luckett's new Columbia Theatre is the first theatre here to advertise weekly in large electric light letters in front of the house the attraction playing there. They have a large changeable sign and a series of alphabets.

The Grand Opera House has been improved by a new drop curtain, which was hung during the past week. It represents an Autumn scene, just outside of Washington, with a winding road leading to the city, with the dome of the Capitol in perspective. A panel sized painting at the bottom represents Music, while at the top is Shakespeare's picture with striking portraits of Joseph Jefferson and William J. Florence at the sides.

William Fowler, for several seasons treasurer at Harris's Bijou Theatre, has been appointed assistant treasurer of the new Columbia Theatre. George P. Conn, formerly with the Pauline Hall Opera company as stage director, is general press agent. As Mr. Conn is representative of the Chesapeake and Ohio Railroad, with an office in the theatre building, it is quite evident that he is the right man in the right place.

Georgia Cayvan will produce a new play in Baltimore, Saturday night, entitled *Goblin's Castle*. It is an Irish story of to-day and was written by Elizabeth Blizard.

Manager David Towers opens his Convention Hall Ice Palace Skating Rink Wednesday night for the season. JOHN T. WARDE.

## ST. LOUIS.

Coote and Long, The Brownies, A Black Sheep and Other Attractions.

(Special to The Mirror.)

ST. LOUIS, Nov. 27.

Bert Coote and Nick Long commenced an engagement at the Hagan yesterday in the new three-act comedy, *The Other Man's Wife*. Of course it is funny, and the mishaps and grotesque situations were very laughable. A pretty little one-act play called *A Soldier of France* preceded the comedy. The attendance at the two performances was large.

Palmer Cox's Brownies, opened to a big house at the Century last night. Many novelties were introduced and the production has been enlarged and beautified in many ways. Many of the favorites of last season were in the cast.

The Olympia Theatre has for the week's attraction Hoyt's *A Black Sheep*. Many up to date hits were introduced and the old ones were received at the opening last night with every mark of favor. The cast was nearly the same as last season. A fair audience enjoyed the first presentation.

Brother for Brother, a new melodrama, was presented at Haslin's Theatre for the first time in this city last night. The story is well told, with many exciting incidents, and the company is decidedly a strong one.

At Hopkins's Grand Opera House yesterday large crowds were present to applaud the performance of the stock company.

The Fourteenth Street Theatre presented to its patrons a comedy-farce, *The Nancy Hanks*, with the author, Frank Tannehill, Jr., in the leading character. He does very excellent work, and his company support him in good style.

All the theatres will give extra matinees Thursday, Thanksgiving Day.

The back of every seat at Hopkins's is now fitted with "nickel in the slot" opera glasses.

It is reported that John Lange, the well-known St. Louis musical director, will put on a first-class comic opera at Koerner's Park next season. W. C. HOWLAND.

## BALTIMORE.

Bills of the Week at the Monumental City—Jefferson's Tireless Energy—News.

(Special to The Mirror.)

BALTIMORE, Nov. 27.

Under the Polar Star, the romantic, spectacular melodrama, is the attraction at Ford's Grand Opera House. The scenery is beautiful, the story interesting and the play well acted. It will be followed by Francis Wilson in *Hall a King*.

At the New Academy of Music Charles H. Hoyt's musical comedy, *A Milk White Flag*, opened with excellent prospects for a good week's business. The cast is somewhat changed from that of last season and includes George Schiller, Matt Snyder, Harry Gilfill, and pretty Belle Archer. There are a number of comely girls in the company and the satire is cutting but bright, good-natured and charmingly produced. Next week Frank Daniels, who is one of our favorites, will be seen in *The Wizard of the Nile*.

Georgia Cayvan, favorably remembered here for her excellent work in the New York Ly-



December 3d=December 3d

THE LAST ADVERTISING FORMS WILL CLOSE FOR

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THE DRAMATIC MIRROR, 1432 Broadway.

ceum Theatre stock company, presented Robert Buchanan's delightful pastoral drama, Squire Kate, to a fashionable audience at the Lyceum Theatre this evening. Squire Kate is new to Baltimore, and for that reason it is all the more interesting. In it Miss Cayvan assumes a role that enlists the sympathies of her audience from the beginning. She is charmingly unaffected and natural, and in that lies the secret of her power. The company, in all respects excellent, includes Winifred McCaul, a talented daughter of our friend and fellow-townsmen, Colonel John A. McCaul.

The Great Train Robbery is the title of the new romantic Western play from the pen of Scott Marble, produced at the Holiday Street Theatre this week. It has all the elements that go to make up a sensational Western play and it is safe to say that it will please the patrons of the Holiday. Next week, the scene of dramatic action will be shifted, when William A. Brady's production of Sutton Vane's play The Cotton King will hold the stage.

At the Auditorium Music Hall, Manager James L. Kernan has a specially selected company, headed by the accomplished comedienne, Johnstone Bennett, assisted by S. Miller Kent. They appear in the sketch entitled A Quiet Evening at Home. The music hall and variety theatres are distinctly benefited by enlisting the services of such artists as Miss Bennett. The result is a decided uplifting of tone in both audience and performance. The remainder of Manager Kernan's company is excellent. The next attraction will be Gilmore and Leonard's Hogan's Alley.

Reilly and Wood's Great Vaudeville company is the Thanksgiving attraction at the Monumental. The capacity of the house will alone limit the business. They will give way to the popular Russell Brothers' Comedians.

The box sheet, which opened this morning, presents a satisfactory forecast for the Nordica-Linde concert, which will take place at the Music Hall next Friday evening. These distinguished artists will be assisted by William H. Rieger, John C. Dempsey and Signor Clementino de Marchi.

Joseph Jefferson drew large audiences at every performance at Ford's last week. The Baltimore American speaking editorially says: "Joseph Jefferson during the past week played seven performances, made seven speeches, delivered a lecture, formed the centre of a street procession, ate five special dinners, sat up several evenings with the boys as late as 2 and 3 o'clock in the morning and attended to various other duties without fatigue or ennui. Of course, he is young and ought to be warned of his indiscretions by some of the experienced members of his profession. It is all right for a youngster in his sixteenth year to commit such excesses, but when he begins to grow old he may regret that he did not live on scrambled eggs and potatoes and keep regular hours." Postmaster-General Wilson and Mrs. Wilson came over from Washington last Friday evening to witness Mr. Jefferson's performance of The Cricket on the Hearth and Lend Me Five Shillings. Mr. Jefferson was on Friday the guest of Manager Charles E. Ford at his delightful home, "The Lilacs," on the Hookstown Road near Mt. Wilson.

HAROLD RUTLEDGE.

## CINCINNATI.

Joseph Jefferson, A. M. Palmer's Company, and Other Attractions--Theatrical Gossip. (Special to The Mirror.)

CINCINNATI, Nov. 23.

Joseph Jefferson began a week's engagement at the Walnut to-night in Rip Van Winkle. The house was filled with an especially appreciative audience. Thursday and Friday Mr. Jefferson changes to the double bill of The Cricket on the Hearth and Lend Me Five Shillings. Underlined are E. M. and Joseph Holland.

At the Grand to-night A. M. Palmer's New York stock company appeared in the new play, Heartsease, by Charles Klein and J. I. C. Clarke. It was beautifully staged and well acted. Henry Miller and Blanche Walsh have the leading roles, and illustrate them admirably. Madeleine Bouton and Stephen Gratton are also in the company. Frohman's company in Thoroughbred follows.

Murray and Mack are looked upon as fixtures for Thanksgiving week at the Fountain Square. Yesterday they opened in their new farce-comedy, Finnigan's Courtship, to houses with standing room only. Their company is practically the same as last year, and abounds in good specialists.

Heuck's has Jacob Litt's production of In Old Kentucky and it was welcomed yesterday afternoon and evening by houses that were highly gratifying to the management. The company is well qualified to bring out the strong points in the drama, and nothing is lost by them.

Robinson's has the celebrated melodrama of Bartley Campbell, The White Slave, and the theatre will be packed by the many admirers of that style of play. A number of jubilee singers appear in the plantation scene, and the cast includes Helena Collier, Ella Sothern, Wilbur Hudson, Thomas Garrick and others.

The Star has a vaudeville attraction for the current week in Rose Sydel's London Belles.

Heck and Avery's Museum has boxing and performing monkeys this week, and an indoors circus. In addition to these attractions the vista-scope is still continued.

Next Friday evening Willis Irwin will give some readings and recitations at the Auditorium.

The Cincinnati Symphony Orchestra, under the directorship of Frank Van der Stucken, commenced its annual series of concerts Saturday at Springer Hall. Carl Hall, the violinist, was the soloist.

Havlin and Rainforth have been released from their lease of Pike's Opera House by Powell Crooley. A number of propositions have been made to Mr. Crooley looking to the renting of the theatre, but as yet no definite contract has been made. It has been reported that Nixon and Zimmerman, of Philadelphia, have been negotiating for the house.

May Lang and, of this city, has joined W. H. Crane's company, and made her appearance last Friday in His Wife's Father as May Langdon.

The Damsch Opera company will be at Springer Hall the week beginning Feb. 15, 1897. Dixie Land, which played at the Star last week, brought its season to a close Saturday night on account of poor business. McIntyre and Heath, the star sketch team of the company, immediately joined Weber and Fields's Own company, which was at the People's.

Martha Morton was here Saturday night to oversee the production of her latest play, A Fool of Fortune, by W. H. Crane and company.

WILLIAM SIMPSON.

## PHILADELPHIA.

Thanksgiving Week Bills in the Quaker City--Current News--Gossip. (Special to The Mirror.)

PHILADELPHIA, Nov. 23.

All our managers have arranged a rare bill of fare for Thanksgiving week, and they ought to be thankful for the rich harvest they have been reaping since the commencement of the present season.

Colonel Mapleson's New Imperial Opera company opened to-night at the Academy of Music for a brief season of six performances. Aida is the opening bill, and Faust, La Sonnambula, and Andrew Chenier for two representations make up the week's repertoire.

The Empire Theatre company at the Broad Street Theatre here made an emphatic success, their opening week with Bohemia drawing crowded houses. Their repertoire this week includes Marriage, Liberty Hall, Sowing the Wind, and The Benefit of the Doubt. E. H. Sothern in An Enemy to the King follows Nov. 30. The new drop curtain at this theatre is beautiful in design and in keeping with the decorations, the subject being "The Charlatan."

De Wolf Hopper and company in "El Capitán" are in their fourth and last week at the Chestnut Street Opera House. To-night the two hundredth performance is being celebrated with Souvenirs. The Sign of the Cross follows Nov. 30, for two weeks.

Lost, Strayed or Stolen is the laughing event of the season and was received to-night at the Chestnut Street Theatre by a crowded house. It is a lively novelty and the company includes Louis Harrison, Georgia Caine, Rose Beaudet, M. A. Kennedy and a long list of versatile entertainers. The Gay Parisians follow Dec. 7 for three weeks.

Charles Frohman's company, headed by James Haworth and Annie Russell, in Bret Harte's play is the attraction for the week at the Walnut Street Theatre. W. A. Brady's big scenic production, Under the Polar Star, opens here Nov. 30 for three weeks.

A Good Thing, with Peter F. Dailey, is this week at the Park Theatre, his second engagement this season in the Quaker city. Flora Irwin and the supporting company of versatile comedians all share in the general applause, and a good week's business is assured. George Holland, with his new stock company, holds the week of Nov. 30, when The Great Unknown will be produced, with Mrs. Dion Boucault, Frank Doane, and Mamie Gilroy. Week of Dec. 14, George Holland's company in The Jilt. For week of Dec. 7, A Texas Steer.

The Girard Avenue Theatre is noted for its liberality in scenic productions, and has one of the most complete stock companies seen in this city for many years; but this week the management surpasses all its previous efforts in the production of A Fair Rebel, which attracted a crowded house. Esmeralda is in rehearsal for Nov. 30.

The Cotton King, a fine scenic production, under the direction of William A. Brady, with an unusually strong company, is a big card this week at the National Theatre, attracting large business. Bookings to follow are Power of the Press, Nov. 30; Hogan's Alley, Dec. 7; The Sporting Craze, 14; Frank Bush, 21.

Florrie West with A Bowery Girl holds the week at the People's Theatre. The play is presented by an excellent company, introducing new songs and many new features which result in a pleasing performance. For week of 30, Black Patti Troubadours.

The Castle Square Opera company at the Grand Opera House have revived Ermeline for

this week. The Gypsy Baron, staged by Andy MacCollin, for week of 30.

Forepaugh's Theatre with a grand scenic production of Lynwood attracted large houses. By arrangement with A. M. Palmer Captain Swift will be presented week of 30.

Frederick Trefts, who for thirty years was the doorkeeper of the Arch Street Theatre, died at his home in this city last week.

Amv Lee and Frank Doane arrived in this city 16 to appear here under George Holland's management.

Shaft No. 2, with a capable company headed by Frank Loece and Marion Elmore, is at the Standard Theatre this week. Coon Hollow follows 30; A Breezy Time Dec. 7; The Sleeping City 14; Heart of Chicago 21.

Dumont's Minstrels have made the hit of the season this week at the Eleventh Street Opera House with their new burlesque, L. Cap I-Tan. Hughey Dougherty, who plays the title role, is aided by the entire company in funny parts. De Wolf Hopper and his entire company have accepted an invitation to attend the matinee of 25.

Shrader, the healer and miraculous wonder worker, has accepted the offer of a spacious hall at Bradenburgh's Museum, and opened there today to receive visitors.

Digby Bell and company, under the management of Duncan B. Harrison, is busy rehearsing The Hoosier Doctor, which will be produced shortly.

The Shelly Brothers intend to have Ernest Lacy's play of Crom-a-Boo rewritten, after which they will take it on the road.

The benefit in aid of the Cuban sufferers, at the Chestnut Street Opera House, Nov. 20, with the "All-Star Cast," as given in last week's MIRROR, netted \$947.00.

MUSICAL NOTES--Madame Rose d'Erina, formerly a well-known vocal and piano soloist, gave an organ recital at Odd Fellows' Temple, Nov. 21. David Blaphan will appear in concert at the Academy of Music, Dec. 3, assisted by Marguerite Hall, mezzo-soprano, Charles Gregorowitch, Russian violinist, and the Orpheus Club, with Michael H. Cross as director.

James Thornton's Elite Vaudeville company disbanded in this city last Saturday night. The manager, Samuel Wolf, went to New York and failed to return. S. FERNBERGER.

## A STATEMENT BY HENRY MILLER.

(Special to The Mirror.)

CINCINNATI, O., Nov. 23.--I wish THE MIRROR to deny the rumor that the production of Heartsease in Chicago added to A. M. Palmer's difficulties. The receipts for the two weeks' engagement, ended on Saturday last, amounted to exactly \$9750, thereby making a handsome profit. I have in my possession the box-office returns showing the above figures. The report that I am financially interested in the piece is also untrue. Some time after engaging with Mr. Palmer as a member of his stock company, he became aware of and negotiated for Heartsease, being entirely ignorant of my rights in the same. Upon the discovery of this fact, he prevailed upon me to allow him to produce it upon certain royalties. It is unfair to the authors and myself to attribute any measure of failure to a work that has done so well. HENRY MILLER.

## THE LAMBS OPEN THE SEASON.

The Lambs' Club formally opened the season last Sunday evening with "The reappearance of the stock company (limited)." A thrilling programme was rapturously applauded, and the excitement ended with a new burlesque by Clay M. Greene, entitled The Secret of Gillette's Service, in which appeared Ralph Delmore, Cyril Scott, Burr McIntosh, Edwin Stevens, Walter Craven, Edwin W. Hoff, Edward A. Paulton, and De Wolf Hopper. Others in the bill were W. A. McConnell, D. Wormser, George Hamlin, Lincoln and Kemble, Adolph Friedman, and Auguste Van Biene. Edwin W. Hoff was "collie."

## A TESTIMONIAL TO ROSE COGHAN.

Rose Coghlan is to be made, on Dec. 31, the beneficiary of a great testimonial performance to be given probably at the Metropolitan Opera House, under the direction of Charles Frohman in co-operation with the leading resident managers. The volunteers already on the list include H. Beerbohm Tree, E. H. Sothern, John Drew, Maude Adams, William Gillette, Viola Allen, and the Lyceum Theatre Stock company and fully fifty others.

## EXCELSIOR, JR., TO CLOSE.

Information from Boston announces that Rice's Excelsior, Jr., will close there Saturday night. At the office of E. E. Rice in this city the report was neither affirmed nor denied.

In this number of THE MIRROR is an advertisement of the rates to patrons of the Christmas MIRROR. Every member of the profession should be represented in the representative dramatic paper of the world, as well as the representative holiday publication. Read the rate card, decide upon the space you can afford, and send your copy before it is too late.

## WILLIAM A. BRADY.

William A. Brady has perhaps more friends and fewer enemies than any other theatrical manager in America, and when one pauses to consider the scope of his interests, the reach of his enterprises, this feature is one of the most remarkable items in his meteoric career. Much of this sort of true success is due to the fact that, as Mr. Brady's friends delight to tell, he is no snob. When, under his management, Maurice Barrymore produced Roaring Dick and Co. at Palmer's Theatre last week, there were loud calls from the large audience of first-nighters, for Brady. And Brady appeared, clad in the rough costume, and capped by the tow-head wig of an English yokel, in which disguise he had labored unrecognized on the stage--a new departure for a manager. Mr. Brady has risen from the ranks, and knows the business of the actor as well as of the manager.

Mr. Brady has successfully directed the dramatic career of James J. Corbett, has imported The Cotton King and Humanity, has made Trilby known all over the country, and has exploited, among many others, Old Glory, A Naval Cadet, and Robert Gaylor. This season has been the most notable in the managerial record of this enterprising young American. In a talk with a MIRROR representative the other day Mr. Brady briefly outlined his plans and enterprises for the current season.

"Before the end of another fortnight," he said, "I expect to have secured another play for Maurice Barrymore, which will be first seen in this city. I do not desire to confine Barrymore to any one part, but wish to give him the best possible opportunities for the display of his undoubted talents. In Mr. Barrymore's support I have the nucleus of an excellent company, capable of presenting the most admirable works, and the new play will be selected with a view to showing the entire organization to the very best advantage. Two well-known authors are now at work upon one play, and a prominent French dramatist is completing another one--the better will be selected, needless to say. The new piece will be a costume play of the romantic order, something in the way of The Duke's Motto or An Enemy to the King. Roaring Dick and Co. is doing a good business and will be retained to alternate with the new play which will be produced next March or April, just before the time when I intend to send Maurice Barrymore, William Le Moine, Edith Crane and a competent company to Australia, where they may also play Captain Swift, the great English and American success, which I have secured for the island continent. My friend from India also goes to the antipodes under my direction, and negotiations are pending with two famous farce-comedy stars to travel to Australia for me. I shall in all likelihood have two or three companies in the South Pacific at no distant date.

The London production of My Friend from India, under my arrangement with Smyth and Rice and George Edwardes, has been postponed to Nov. 28, when it will be presented at the Garrick Theatre, in the English capital, by an excellent company, including Harry Nichols, Paul Arthur, and Mr. and Mrs. Edouin. Albert Sutherland, my London representative, has secured offices with a prominent English dramatic author, under whose able guidance he will act in competition for foreign novelties.

A new pastoral New England play, by Lottie Blair Parker, author of White Roses, is another venture down for early performance. It is now called Annie Laurie, but this title will probably be changed. It will be seen in New York about the holidays, at Palmer's or another Broadway theatre. Alfred and Wheeler's new drama of New York life, still unnamed, I have contracted to produce before Feb. 15, and am now figuring upon the scenery and the company, both of which will be expensive and thoroughly excellent.

Edward W. Townsend's The Daughter of the Tenements will also soon be presented, with a strong company and a large one, as the piece calls for no less than forty-six speaking parts. Under the Polar Star will have its London production by an English syndicate, during the season, probably either at the Olympia, or at the Princess's, following the Two Little Vagabonds.

"Concerning Palmer's Theatre, let me say that I will not do anything to interfere with Mr. Palmer, but, if he is anxious to give up his theatre in this city, I have submitted to Theodore Moss a proposition which I am confident will be looked upon with a certain degree of favor. Should I obtain the control of this house it would be my policy to devote it to the exploitation of American plays, or which I have now enough to fill the rest of the season unassisted."

## A BUSY EXCHANGE.

The wires were kept hot with messages to the American Theatrical Exchange all last week from out-of-town managers desirous to fill their Thanksgiving dates. Among the managers who used the rapid booking facilities afforded by the exchange were Charles Spalding of St. Louis, Thomas G. Leath of Richmond, William Black of the Hoboken Lyric, Frank Henderson of the Jersey City Academy, Claude Goodwin of Hoyt and McKee's attractions, W. T. Keogh, R. M. Gulick and J. Wesley Rosenquest.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per square line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.  
Professional cards, \$1.00 per line for three months.  
The line (vertical) professional cards, \$1.00 for three months; \$1.50 for six months; \$2.00 for one year.  
Managerial directory cards, \$1.00 for three months; \$1.50 for six months; \$2.00 for one year.  
Residence cards, \$1.00 for three months; \$1.50 for six months; \$2.00 for one year.  
Back page closed at noon on Friday. Changes in standing advertisements must be made by Friday noon.  
The Mirror office is open and receives advertisements every Monday until 5 P. M.

## SUBSCRIPTION.

One year, \$5.00; six months, \$3.00; three months, \$1.50. Payable in advance. Single copies, 10 cents.  
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The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Kiosque, and at Brant's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.  
Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.  
The Editor cannot undertake to return unsolicited manuscripts. Refused as the New York Post Office as Second Class Matter.

NEW YORK, - - NOVEMBER 28, 1896

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

AMERICAN—THE BROKEN MELODY.  
BROADWAY—BRIAN BORD.  
DALY'S—ADA REHAN.  
EMPIRE—JOHN DREW, \$20 P. M.  
FOURTEENTH STREET—THE CHERRY PICKERS.  
GARDEN—RICHARD MANSFIELD.  
GARRICK—SECRET SERVICE, \$20 P. M.  
GRAND OPERA HOUSE—THE POWER OF THE PRESS.  
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.  
HOYT'S—A FLORIDA ENCHANTMENT, \$20 P. M.  
HERALD SQUARE—THE MANDARIN.  
KEITH'S UNION SQUARE—VAUDEVILLE.  
KOSTER AND BIAL'S—VAUDEVILLE, \$20 P. M.  
KNICKERBOCKER—THE SIGN OF THE CROSS, \$20 P. M.  
LYCEUM—THE COURTSHIP OF LEONIE.  
MURRAY HILL—MAGGIE CLINE.  
PALMER'S—ROARING DICK & CO.  
STAR—ANDREW MACK, \$20 P. M.  
TONY PASTOR'S—VAUDEVILLE.  
WEBER AND FIELDS'S—VAUDEVILLE.  
BROOKLYN.  
AMPHION—PUD'HEAD WILSON.  
COLUMBIA—E. H. SOTHERN.  
MONTAUK—HUBERT OF NAVLAND.  
PARK—ROLAND REED.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

Where is the man who said that organization and unity were impossible among actors?

The productions in this city thus far this season have developed a larger number of successes than usual, and there are many promising new plays yet to come.

In the Christmas MIRROR this year the literature of the American stage will receive several notable contributions. Men and women of dramatic distinction have prepared a series of stories, poems and papers of unique anecdotal and historical value for the forthcoming number, which in point of variety of contents and pictorial beauty will eclipse all previous Christmas Numbers.

MADAME NORDICA'S presence in New York caused a fluttering among the Metropolitan songbirds and gave Director GRAU a bad quarter of an hour. The cacophony that ensued disclosed for a brief moment the true side of operatic "harmony." Of course the Metropolitan are a happy, happy family, and equally of course from Mr. GRAU's noble tenor down there is no suspicion there of intrigue or favoritism. It is safe to say that had Mr. ARBEY been still among the living MADAME NORDICA's revelations would have remained unspoken and unwritten.

THE Society for Political Study, composed of women of this city, met last week to discuss bill-posting and posters. The fair members treated the subject exhaustively and with indignation, but when they came to particularize, it appeared that ingenious business advertisers had offended them quite as seriously as theatrical advertisers. There is no doubt in any well-regulated mind that human kind is really suffering from an excess of posters, and that the moral sense is shocked frequently by their displays. But, such is the perversity of advertisers, it is probable that a discussion like that of this society will add to rather than mitigate the particular evils complained of.

## SCOPE OF THE ACTORS' SOCIETY.

ON other pages of THE MIRROR this week will be found a detailed account of the public meeting of the Actors' Society of America at the Broadway Theatre last Thursday.

The purposes of this meeting were explained in THE MIRROR last week. The chief aim of it was to put the public in touch with the Society and to call out expressions of sympathy for the movement which the Society embodies from persons of influence in other affairs of life and friends of the theatre generally.

That the meeting accomplished this purpose a reading of the account of the event will show. The audience gathered in the Broadway Theatre included persons of note outside of the theatrical profession, as well as a throng in every sense representative of that profession; a temperate and lucid address was made by the president of the Society, giving a history of the movement, explaining its plans, and expressing the hopes of those who are directing it; a popular clergyman of New York made a sympathetic speech, in which he pleaded for the more dignified drama, and admitted the great influence of the theatre for good; other speeches were made by prominent persons of the stage, and, most significant of all, letters of concern and friendship were read from distinguished men of various activities in this and other cities.

These letters, the sentiments of which are reproduced in THE MIRROR's report, reveal the high opinion held of the theatre as an institution by the best representatives of the great public, and show that associative effort by actors on the right lines of influence will command the sympathy and may depend upon the aid of the best minds that work for good results in other fields. But the Actors' Society of America, which from the beginning of its organization has had the earnest and hearty countenance of THE MIRROR, must at this moment—a critical moment in the Society's life—take heed lest a wrong impression of its scope be made, and by every means must it safeguard itself against influences that may insidiously hinder its plans and injure its prospects. THE MIRROR has held up the Society's hands, and will continue to assist the Society's work in the channels the organization has already outlined; and the honesty of this paper in the premises is emphasized by its solicitude, which is quickened even by superficial suggestions that there may be in the Society an element whose conceptions of the organization's uses are narrow and arbitrary, and whose internal influence, although at the moment insignificant, might discourage the support that influential persons outside would otherwise gladly give to the Society. Any such element is now plainly quite powerless to commit the Society to any principle foreign to the declarations of its constitution or antagonistic to the ideas of its present capable, broad-minded, and conservative directory; and it is best now to signify the confidence which that directory inspires as to the future conduct of the Society's affairs.

THE MIRROR frankly broaches this subject because it is as anxious that the public and the profession should fully understand the matter as it is that the Actors' Society of America should continue steadfastly on the way originally marked out for it. There is now no evidence that the Society will not continue on that original way, and there is every evidence that if it adheres to its original principles it will accomplish more good than even its projectors have dreamed to be possible.

The presumptively false notes sounded at the meeting of the Society are fully disclosed in the report of that meeting. One was a suggestion for affiliation with the Musical Protective Union, in the form of an overture from the President of that body. The tender was courteously received, but THE MIRROR is assured that no general affiliation between the Society and the Union is possible, and that any parity of interests will be confined to reciprocal information as to irresponsible managers who may victimize members of both organizations. This is legitimate. The other false note was sounded by one of the speakers, Mr. HERNE, an actor of eminence, ability and good circumstances, whose well-known socialistic ideas, probably imbibed during the years when he was less fortunate and less famous, seem now to have but a theoretical basis. But the meeting of the Actors' Society was no place for socialistic propaganda or for a political harangue. As individuals, actors may properly cherish and expound the ideas that appeal to them, but the Actors' Society of America has other subjects than socialism to consider and other business than politics in hand.

THOSE daily newspapers that pride themselves on their self-asserted good English will find food for profitable study and reflection in the articles now appearing in THE MIRROR on "Errors, Grammatical and Dictionaryal." They stand in need of just such a schoolmaster as Mr. AYRES.

## PERSONALS.



FISKE.—Minnie Maddern Fiske, who has been rehearsing her company for several weeks in this city, will on Thanksgiving Day open her season in Pennsylvania in The Right to Happiness, under management of A. M. Palmer. In this play Mrs. Fiske is believed to have the best medium for the display of her ability as an actress yet offered, and her company is admirably fitted to assist her work in the chief part, which is said to be novel, sympathetic, and of absorbing interest.

ROSENTHAL.—Moriz Rosenthal was taken ill at Boston, last Friday, and was unable to appear in concert there. The physicians expect his prompt recovery.

STEPHENS.—R. N. Stephens who was reported to be seriously ill in Cleveland, O., has recovered and returned to New York, where he is at work upon the first of three plays he is required by contract to provide before next Summer.

BURNETT.—Mrs. Frances Hodgson Burnett's new play, The First Gentleman of France, will follow The Courtship of Leonie at the Lyceum.

THOMPSON.—W. H. Thompson dislocated one of his arms during the performance of Under the Polar Star at the Harlem Opera House, Nov. 16, and may be retired for some time, an understudy playing the part.

HILL.—J. M. Hill, it was rumoured last week, will soon reappear in the local theatrical field.

HAWORTH.—Joseph Haworth, who is winning prizes everywhere for his acting in the leading part of Sue, has received an offer from Eugene Robinson to star next season in an elaborate revival of Paul Kaurer. Mr. Haworth has not yet come to a conclusion in the matter.

GARDNER.—Beerbohm Tree's business manager this season is Fitz Roy Gardner, who has been connected for a long time with London journals. His all-round experience makes him especially valuable to Mr. Tree. He has studied dramatic productions in London for many years past with a critical eye; he is a great admirer of American journalism in its better aspects; he is not often caught napping, and he is more than six feet tall in his stockings.

WEIS.—General Manager Albert Weis, of the Greenwall Theatrical Circuit Company, left for Galveston last week. En route he will visit the various cities where the theatres controlled by the company are situated.

HENDERSON.—Announcement is made of the engagement of Frank E. Henderson, manager of the Jersey City Academy of Music, to Sarah Constantine Albaugh, of Long Branch, daughter of John W. Albaugh, manager of the Lafayette Square Theatre in Washington. It is a pleasing privilege to record the marital plans of these young people, who represent two prominent and highly respected theatrical families.

HARRISON.—Maude Harrison is reading plays at the Hotel Grenoble in the hope of finding one that will meet the requirements of her cherished plan to make a production on her own account. If she succeeds in finding a clever comedy with a part on the lines of her early success, Mrs. Brown in The Banker's Daughter, she will undoubtedly blossom forth as a popular star. Meantime, Miss Harrison will be seen from time to time in special engagements.

VALLEAU.—Marie Vallean, whose clever acting as Mary Foster in the Garden Theatre production of The Two Escutcheons last season evoked much favorable comment, has gone to Salt Lake City to assume the post of leading lady in the stock company at the Grand Opera House.

ABELL.—Una Abell, who was Madame Modjeska's leading lady last season, has been engaged for the Lyceum Theatre stock company by Daniel Frohman. Miss Abell appeared successfully with Felix Morris in The Old Musician last Thursday for the Catholic Orphans' benefit at the Metropolitan Opera House.

LITVINNE.—Madame Litvinne, the soprano, arrived last Saturday from Europe to sing at the Metropolitan Opera House. She has not been in America since 1884.

ARTHUR.—Julia Arthur will play Queen Anne in Sir Henry Irving's revival of Richard III. at the London Lyceum.

GREY.—Katherine Grey, who has been seriously ill at the Hotel San Remo, in this city, is now rapidly recovering her health.

RUSSELL.—Tommy Russell, who was famous all over the country a few years ago in the title part of Little Lord Fauntleroy, is now winning honors quite different as quarter-back of the football team of the University of New York.

MANNERING.—Mary Mannerling, the English actress who is to appear as leading lady of the Lyceum Theatre Stock company in this city,

made a successful American debut in The Courtship of Leonie, at Hartford, Conn., last Friday.

NETHERSOLE.—Olga Nethersole's ambition to be a manager of a London theatre will prevent her coming to America next season.

BARRETT.—Mrs. Lawrence Barrett has decided to make her home in England.

HOYT.—Rehearsals of A Contented Woman in which Caroline Miskel Hoyt is to appear at Hoyt's Theatre will commence next week.

## MR. TREE'S SECOND VISIT.

Beerbohm Tree and his company arrived Saturday on the St. Louis. Mr. Tree remained in town until Sunday to be the guest of honor jointly with Gilbert Parker at a Lotus Club dinner—over which Vice-President White presided and at which, among others, Bronson Howard, Clay M. Greene and Augustus Thomas spoke—and then followed his company to Washington where his second American tour began at the Lafayette Square Theatre with a performance of Henry Arthur Jones's The D-ning Girl.

That play will remain the bill until Thursday night when Gilbert Parker's dramatization of his successful novel, "The Seats of the Mighty," will be produced. Mr. Tree's season at the Knickerbocker Theatre in this city, which will begin on Monday next instead of a month later, owing to the curtailment of the engagement of The Sign of the Cross, will be inaugurated by Mr. Parker's play.

Mr. Tree's company has for its leading lady Kate Rorke. Other members are Jeanette Steer, our old friend Lionel Brough, Lawrence Cartley, J. G. Taylor, Edith Osterle, and Gerald Du Maurier, a son of the late novelist. Mr. Tree's stage manager is Alfred Wigley, who was here in the same capacity last season. Fitz Roy Gardner is the business manager.

After his New York engagement Mr. Tree will be seen in Philadelphia, Baltimore, Brooklyn, Boston, Montreal, and Toronto.

## ALEXANDER SALVINI RECOVERING.

Mrs. Alexander Salvini writes from Florence to her friend, Mrs. George M. Hendee, of Springfield, Mass., that her husband is on the road to recovery. The doctors gave him up twice while he was ill at his father's villa, but each time he rallied, and at the approach of cold weather it was decided to remove him to Florence. There an operation was performed which was more successful than the doctors dared to hope. "If he does recover completely," says Mrs. Salvini, "his health will probably be better than it ever has been before. Of course it's going to be a long time, for he has been very ill. I didn't suppose anyone could be so sick and live."

## LETTERS TO THE EDITOR.

NOT WILL N. SMITH.

SARDIS, MISS., NOV. 13, 1896.

To the Editor of The Dramatic Mirror:

In justice to O. H. Johnstone, manager of Our Dorothy, and myself, and for the protection of managers and others in the South, will you kindly state that a person is using my name and announcing himself as business representative of the Our Dorothy company? He is making contracts and obtaining goods under false pretenses, and is "swindled" in several places. I am a member of the Our Dorothy company, but have nothing to do with the advance work. Mention of this in your columns will put interested persons on their guard. Yours truly, WILL N. SMITH.

A STATEMENT FROM MARIE WELLESLEY.

CHICAGO, NOV. 19, 1896.

To the Editor of The Dramatic Mirror:

Sir.—A paragraph appears on page 23 in THE MIRROR of Nov. 21 accusing the Hoyt Comedy company of piracy and mentioning my name as one of the leading people.

I had just concluded a four weeks' stock engagement, and on the way home accepted the above engagement for four weeks.

I played ninety-five consecutive weeks, closing just before election. I used only my own plays, and those I paid royalty for to Howard and Doyle. My company was styled "Marie Wellesley's Players," and having left a clean and good reputation after a prosperous season, I feel doubly regretful to have my name associated (through ignorance of the repertoire I was to play in) with play piracy after having conducted my own company without piracy for nearly two years, especially as I am to resume my tour, and am booked all through the Summer in reputable city theatres. You can readily see how the paragraph referred to may injure me, and I trust you will insert the above.

Yours very sincerely,

MARIE WELLESLEY.

## PLAY TITLES.

Entered at the office of the Librarian of Congress from Oct. 12 to Nov. 7, 1896.

THE GOLDEN GOOSE. By Julius E. Booth.  
JOHN ANDERSON, OR THE PAPER OF 1897. By George L. Jacques.

THE FLYING WEDGE. By Grace Livingston Furness.  
A DEAD HEAT. By Walter H. Baker and Co.

SAN D-URS. By W. D. Fox.  
IN G-ANDRA'S CHERRY. By Elsie Malone McCollum.

A SUMMER CUTTING. By Oliver Guy Magner.  
A COLONIAL DAME. By Clarence Herbert New and Robert R. Smith.

DER ZACHNER VOM NIL. By Betty B. Smith.  
THE RECEPTION OF THE MONTHS. By Louis Alexander.

LADY NANCY. By White-Smith Music Pub. Co.  
THE RIVALS. By Walter H. Baker and Co.

THE PILGRIMS. By Ella A. Bigelow.  
WILL YOU MARRY ME? By Robert Julian.

MA DUBENBERRY AND HER GARLS. By Mrs. H. M. Joquins.

BUCKLE UP. By Robert Julian.  
A NOBLE OUTCAST. By J. A. Fraser, Jr.

ERIN GO BRAGH. By Richard F. Moore.  
JOHN'S COURTSHIP. By Horace C. Dale.

THE NIGGER NIGHT SCHOOL. By Thomas Barnes.  
THE FRAGRANT OF LIFE. By L. F. Wall.

A HOLY TERROR. By Oliver Wendell.  
THE LITTLE AME. By Henri Bocage and Armand Lioret.

DEVOTION. By Edgar L. Davenport.  
THE "HOWMAN'S WARD. By John A. Fraser, Jr.

THE CURTAIN LIFTED. By Frank E. Hilland.  
DAVID ROSE, MUSICIAN. By Burton L. Hall.

OUR GALLANT RESERVES (A) COMIC OPERA. By Edward J. Smith.

THE SECOND WIFE. By Frank J. Martin.

## QUESTIONS ANSWERED.

BRADSHIRE, New York.—If you will send a list of the numbers of THE MIRROR you have, perhaps your question may be answered by letter.

M. E., New York.—Apply to the theatres playing legitimate drama.

N. B. KENNEDY, M. D., Hillsboro, Tex.—Blind Tom is still living.

C. W. BECKNER, Rossmore.—Blanche Walsh appeared in Aristocracy.

JOSEPH P. GARTON.—Hammerstein's Olympia was opened Nov. 25, 1895. Vette Guilbert did not appear there until Dec. 16. The original date set was Nov. 18, but owing to delays the opening was postponed a week. Mr. Hammerstein is said to have lost a bet in consequence of his failure to open on the date specified.

C. B. A., Philadelphia.—The Right to Happiness—the play in which Minnie Maddern Fiske begins her tour this week.



# THE USHER.



For several weeks there has been an undercurrent of suppressed excitement about the offices of THE MIRROR which visitors could not fail to notice, and which unmistakably pointed to the belief that something was "going on."

Something is going on—going on uninterruptedly and very actively, in fact. That something is the work of preparing the Christmas MIRROR. Sundry persons visiting the counting room have seen a procession of strange men vanishing through the doors leading to the editorial rooms, and they have caught stray glimpses of lithograph proofs bright with color, of huge portfolios overflowing with drawings bearing the signatures of celebrated artists and illustrators, of great rolls of printer's proofs, of "copy" in the handwriting of distinguished actors, dramatists and critics, of engravings large and small in wonderful prodigality.

And sundry persons, suspecting the meaning of all this and knowing what manner of thing it foretells, have chuckled in the anticipation.

Well, the profession have a right to expect a Christmas MIRROR with more of artistic beauty and of literary delight than ever before, for has not THE MIRROR set its own pace, and has not its Christmas Number grown better and better every year?

The publication in question involves a large outlay of money and a larger outlay of ingenuity and pains; but the expenditure in both directions has proved always profitable and, more than everything else, it has reflected always credit and dignity upon the profession whose gifts and genius it represents so graphically. A never-failing source of satisfaction to actors and managers is the knowledge that the holiday annual of their own particular organ is indisputably the handsomest, the largest, the most interesting and the widest circulated of the many American Christmas numbers.

The list of contributors this year excels any with which the Christmas MIRROR has been honored hitherto. There will not be a page between the covers that the reader will not find crowded with good matter.

In this connection, by the way, the Publisher asks for a paragraph or two all to himself in which to thank the patrons of the Christmas MIRROR for the promptness they are manifesting in engaging advertising space as well as for the liberality of their orders.

He says that as good wine needs no bush so the prominent advantages of the Christmas MIRROR need no special emphasis. But he warns all tardy advertisers that the date for issuing the "last call" is now near at hand, and he advises them to send their copy in at once if they would escape burdening themselves with a sense of bitter disappointment that will last for a twelve-month.

The early advertising bird catches the desirable worm of best "position." Verb. sap.

The leases of two or three New York theatres are in the market. The tenant of one well-known establishment is eager to get rid of it at any price, and in another case the house has been offered at a rental of \$10,000 less than the owner has received hitherto.

Of New York it is especially true that theatres are worse than useless to managers unless they can either exploit or control enough of the best attractions to keep them on a steadily paying basis.

Here competition is feverishly active; our public rejects plays and stars that enjoy deserved popularity elsewhere; stupid and ignorant criticism is the order of the day, combined with an evident preference to whoop up trash and sensationalism, on the principle, perhaps, that it goes with the prevalent journalistic policy of appealing to vulgar and vitiated tastes; the cost of conducting a metropolitan theatre is greater than that of conducting a theatre anywhere else in the land, while the opportunities for profit are comparatively smaller.

In these circumstances, is it strange that theatre management is a hazardous business; that managers frequently get into tight places, and that it is easier to lease a New York playhouse than to pay its rent?

Why is it that the men identified with management in this city now and during the past quarter of a century have been unable to accumulate fortunes, while a number of their brethren in Chicago, Boston, Philadelphia and elsewhere are independently wealthy? Why is it that with few exceptions our theatres do not remain for a long period under the same management? Look back at the names of the men who conducted the principal theatres ten years ago and compare them with the names of their present managers. Why, within the short space of two years a half-dozen playhouses have changed hands, and it is quite within the bounds

of probability that another half dozen will reveal similar transformations during the year to come. Charged with the responsibilities of meeting a weekly requirement of from \$1,500 to \$3,000, cut off from former methods by the growing unwillingness or inability of traveling stars and combinations to pay big rents or to furnish heavy guarantees, is it to be wondered at that management in New York is becoming a more and more uncertain matter?

Recurring to the contributory influence of the daily press of this town upon the conditions described, it is only necessary to cite one more fact—if another fact be really needed—to illustrate the unfriendly attitude of these publications toward the stage.

In proportion to their number managers are heavier advertisers than any other class. All theatres advertise, all merchants, for instance, do not advertise. What recognition of this is made by the newspapers? They exact higher rates for theatre advertisements than for mercantile advertisements, and papers of restricted circulation that are able to get only half the rates of such publications as the Sun or the Herald for general advertisements demand and receive from managers approximately the same prices as the Sun and the Herald.

On its face and as a simple business proposition this is an extortion. Its beginning dates from the advent of the commission-on-ads critic and the scannag dramatic reporter. Managers submit to it, I suppose, to avoid a form of hostility whose injurious effects they mentally exaggerate.

It is in this generous manner (coupled with milk bath imbecility and naughty sisters rot in the reading columns) that the great and glorious press of the Empire City encourages theatre management and dramatic art.

The suggestion to nominate Walter Damrosch president of the Musical Union and that gentleman's expression of willingness to accept the office in case of a positive assurance of election comes in the nature of a surprise.

The Musical Union evidently has forgotten its old quarrel with Mr. Damrosch and that gentleman has apparently forgiven the organization which once required him men to lay down their instruments and refuse to play with an imported 'cellist.

The mention of Mr. Damrosch's name in connection with the Union would imply that that body has experienced an awakening to the need of elevating the artistic standard of its membership.

If Mr. Damrosch's election would mean an improvement in the character of orchestral music in the theatres many a prayer will go up for it from long-suffering playgoers. The grade of entr' acte music at present is beneath contempt.

In the lobby the other night a raconteur told this story—a new one to me.

An actress in one of the resident companies lives in a big apartment hotel not far from Seventy-second Street and the Park. Meeting there a wealthy but somewhat illiterate woman, they fell to discussing the character of their fellow guests and the neighborhood generally.

"So far as one can judge from outward appearances," remarked the actress, "there are a good many of the *nouveaux riches* among them."

"Yes, indeed," sighed the woman. "But it's the same all over town since Dr. Parkhurst had them hunted out of the Tenderloin."

I took occasion last week to refer to an advance "courier" or circular used to advertise an actor named Paul Cazenueve, in which his performance of D'Artagnan in The Three Guardsmen is compared with that of the younger Salvini to the latter's disadvantage. I referred to the obvious bad taste and unprofessional practice disclosed by this advertising method.

My remarks have called forth a letter from Mr. Cazenueve in which he seeks to explain. He says:

The facts of the case are that after my tour through Canada, upon entering the United States, my advance agent with more zeal than discretion took upon himself to conceive an advance courier or herald containing the words "the other star." Upon my arrival at the place where such courier was used it was adversely criticized by me and several members of my company, who had also been with Salvini. I at once gave instructions to discontinue the couriers having such personal comparisons and they were only used in two towns.

This is all very well, and Mr. Cazenueve's explanation would satisfactorily exculpate him from intentionally striving to push himself at the expense of another actor were it not for one or two circumstances and for something else in the letter that he sends me.

In the first place a copy of the courier in question was mailed to me, and it is reasonable to presume that I was not the only journalist favored with it. That disposes in part of Mr. Cazenueve's assertion that its use was confined to two towns.

In the second place, although Mr. Cazenueve repudiates the action of his singularly independent advance man in adopting this style of announcement and admits that its bad taste struck him and members of his company immediately they saw it, he goes on to say in his communication that "If the newspapers made comparisons between Mr. Salvini and myself in the character of D'Artagnan which were complimentary to me I have every reason to be gratified and every right to use such notices in a proper way to place myself before the public, and in doing this I in no way depreciate or reflect on Mr. Salvini. Every business man has a right to advertise the nature and the quality of that which he offers to sell to the public, and it is for the public to judge and decide if his claims and statements are true."

The question of a man's "right" to advertise in the manner described was not questioned by me. In the soap and baking-powder industries it is customary, I believe. But if Mr. Cazenueve is a business man simply, and not an artist, why

does he conduct his affairs in such a way that his advance agent is able to "conceive" an alteration of his advertising policy? And if he considered "the other star" circular proper, why did he take steps to suppress it?

According to the testimony of the reliable Rochester Post Express, Mr. Cazenueve is a good enough D'Artagnan to stand on his own merits. If he is better than Salvini, he will be wiser hereafter to let others say it.

The visitors to Daly's last night received a highly interesting contribution to the literature of the American stage—a volume from the pen of Edward A. Dithmar, the respected dramatic critic of the New York Times, entitled "Memories of Daly's Theatres."

The book is a record, delightfully written and artistically presented, of the twenty-seven years of Mr. Daly's career as a dramatist and manager. That means, of course, that a very wide field is covered, for in respect to activity and important achievement Mr. Daly's career has probably but one parallel in the annals of this period.

Mr. Dithmar interestingly dwells upon Mr. Daly's early struggles and the gradual fulfillment of his ambitions. It is the account of his successes at the two Fifth Avenue Theatres—the house in Twenty-fourth Street and the later building at Twenty-eighth Street and Broadway—that furnish the greatest interest. Names that have since become famous are identified inseparably with Mr. Daly's management at that period. Mrs. Gilbert, Agnes Ethel, Clara Morris, Fanny Davenport, Davidge, Lewis, Harkins, Fisher are a few of these. Miss Rehan's art is appreciatively expounded in connection with the record of Daly's Theatre since its opening in 1879.

The extent of Mr. Daly's services to the drama is understood when Mr. Dithmar's list of his productions is scanned. They comprise fifteen Shakespearean revivals, in which the younger element among his patrons will be surprised to find Hamlet, King Lear, Othello, and Romeo and Juliet, for it is with the comedies that they have had chiefly to do as spectators.

Sixteen old comedies are placed to the manager's credit also, presented between 1880 and 1886. Altogether the casts of nearly two hundred and fifty productions are included in the chronological record of Mr. Daly's management.

Mr. Dithmar's work is charmingly illustrated with portraits of leading players that have appeared under Mr. Daly; several pictures of the manager himself at successive periods; reproductions of notable playbills; views of the various theatres, and for a frontispiece a photograph of Miss Rehan from Sargent's painting. A sonnet to that actress by Justin McCarthy begins the book, and a tribute to Mr. Daly from the pen of John Talbot Smith concludes it.

An actor—a star—who devotes his voice and pen to some of the radical order when he is not gathering in the shekels by the representation of "realistic" plays, at a meeting of the profession the other day, preached about the duties that the player owes to himself and his brethren.

I am told that this actor is now paying the munificent salary of twenty dollars a week to two members of his company who are jointly engaged.

He is successful; he is making money; he is generous with views upon the betterment of the material condition of the employed. But he expects two of his actors to live on the road on twenty dollars a week.

It is in the difference between theory and practice that the hypocrisy of blatant demagoguism stands revealed.

## STUDENTS HONOR JOSEPH JEFFERSON.

Last Thursday afternoon Joseph Jefferson had a novel experience at Baltimore. He delivered a lecture to the students and faculty of the Baltimore Medical College, drank tea with them and their friends, and held an impromptu reception in the parlors of the Maryland General Hospital. After this he entered his carriage to drive back to the hotel. The students, however, assisted by many of the audience who had listened to the lecture, proceeded to take matters into their own hands. They deposed the coachman from the box, unharnessed the horses, adjusted a long rope to the carriage, and dragged Mr. Jefferson in triumph to his hotel. He appreciated the honor, and the enthusiasm that prompted it, but nevertheless was glad when the hotel was reached. As he alighted from the carriage, he remarked in his quaint way: "Young gentlemen, I thank you for this demonstration. You must all be stars, for you have good drawing qualities."

## THE DAMROSCH OPERA SEASON.

Carl Harden, stage manager of the Damrosch Opera company, arrived from Europe last week. With him came Gerhard Stehmann, the baritone, and Herr Moss Lammer, the harpist. Frau Mohor-Ravenstein, who is to take the place in the company left vacant by the death of Frau Klafsky, and Ernst Kraus, who replaces Max Alvary, will arrive early next month. The Damrosch season will open with The Flying Dutchman, and will include a performance in its entirety of the famous Nibelung Trilogy.

## BAND INSTRUMENTS DEMOLISHED.

A railroad accident occurred at Erie, Pa., last Sunday, in which a baggage car carrying the musical instruments belonging to Gilmore's Band was wrecked. A valuable cello owned by Victor Herbert was badly damaged, and several other costly instruments suffered more or less. The band was unable to give the concert advertised for Sunday evening.

## KLAFSKY'S FATAL ILLNESS.

Herr Lohse, husband of the late Frau Klafsky-Lohse, arrived from Europe last Thursday, and indignantly contradicted the rumor that his wife had committed suicide. The cause of her death, he states, was a tumor of the brain, for the relief of which a trepanning operation was unsuccessfully undertaken.

## GOSSIP OF THE TOWN.



Above is a portrait of Augustus Pitou, Jr., a young man who promises to achieve distinction in amusement enterprise, a taste for which he inherits from his father. Young Mr. Pitou is not yet of legal age—he attained his twentieth year last September—yet he has shown remarkable aptitude for the business branch of the theatre. When his father took possession of the Grand Opera House in this city, the son was placed in the box office as assistant treasurer. He had been in that position but a short time, however, when he disclosed an ability for the details of the office that led to his promotion to be the treasurer of the theatre. He inherits many of his father's business qualifications, and has others of his own, and he became very popular in this place, showing a discretion unusual for his years. Augustus Pitou has been so pleased by the business ability shown by his son that he has now made the young man business manager of The Power of the Press, one of the veteran manager's road attractions, with which he will travel. Augustus Pitou, Jr., is well known in social circles uptown, and is an amateur athlete of note. He has won prizes as a sprinter and an oarsman, and is a member of several athletic and boat clubs. He is five feet eight inches in height, and weighs 175 pounds. He enters upon the serious business of the theatre well equipped physically and mentally, and every promise of success is made for him.

Clara Thropp sailed for England last week. Digby Bell will present Augustus Thomas's new play, The Honorable Doctor, at Newark, N. J., on Dec. 5.

Max Freeman is engaged for A Contented Woman, announced at Hoyt's Theatre in January.

Fanny Davenport will open at the American Theatre on Dec. 7, presenting Fedora, La Tosca, and Cleopatra.

Manager L. N. Scott, of St. Paul, was in the city last week closing bookings for his three theatres for this and next season.

Rachel Gage, a belle of St. Louis, has surprised the social element of that city by announcing her intent to go on the stage. She has been engaged, it is said, for a small part in The Brownies.

Mattie Vickers and her new company are rehearsing her new comedy, Jacqueline. They are to make a tour of Wisconsin, Minnesota and Iowa, returning East about the holidays. Miss Vickers's company includes R. G. Folsom, Fred C. Truesdell, Henry Macauley, G. N. Blaisdell, Miss Lessl, and Miss McElrath. R. G. Folsom will attend to the management of the tour.

The part of D. H. Bradbury, in A Midnight Bell, played by Anna Ward, was the first notable role in which Maud Adams appeared.

Duncan B. Harrison, Digby Bell's manager, has secured The Pacific Mail from W. H. Crane, and will use it in furtherance of his plan to introduce Mr. Bell as a regular comedian.

F. B. Trent, manager of the Opera House at Weycross, says that Bell's Comedians are not booked at his house for the week of Dec. 20-28, as reported in their "dates ahead."

Managers Thomas G. Leath of Richmond and L. N. Scott of Minneapolis are in New York.

Laura Burt has received the first act of The Lily of Llandoff, the new play which H. Grattan Donnelly is writing for her. She is greatly pleased with it.

Reports of excellent business are received from Daniel Sully's company, which is presenting the new play, O'Brien the Contractor. Mr. Sully is booked for return dates in nearly all the towns he has visited with it.

Frank Doane and Amy Lee have sold their interest in the Alcazar, San Francisco, and have returned to Philadelphia. There were too many managers interested in the house to enable all to make a good profit; hence, their withdrawal. Mr. Doane and Miss Lee will look for a suitable joint engagement.

Kittie Beck, who has played soubrette parts with The Voodoo, Neil Burgess's County Fair and A Booming Town, has joined the Murray and Mack company.

The Lotos Club will give a dinner to the Rev. John Watson (Ian McLaren) on the evening of Dec. 5. The first art exhibition of the season will be opened on Saturday night, and continue on the Monday and Tuesday following, when a selection of thirty-six American paintings from the collection of William T. Evans, of the art committee, will be shown.

The souvenir presented at the fiftieth performance of A Florida Enchantment at Hoyt's Theatre was a silver pencil top, made by the Gorham Company. Nothing so useful and sensible has been used for celebration gifts by managers of this city.

A telegram from Clay T. Vance, of Blaney's Boy Wanted company, last Friday, said that people were turned away by that piece in Oak-kosh, which was referred to as "the best night stand in the Northwest."

Open time for first-class attractions, three nights or week stands. Our prices always 10-20-30 cents. Repertoire, combinations or musical comedy. No burlesque or vaudeville. Academy of Music, Olean, N. Y.



## AT THE THEATRES.

## Academy.—The Two Little Vagrants.

Melodrama in four acts, adapted by Charles Klein from the French by Pierre Ducoussé. Produced Nov. 23.

George D'Armont, Edward J. Ratcliffe, Captain Robert D'Albert, Thomas Kingston, St. Henri, Gies Shire, Le Renard, Don Davidson, Mulot, George Fawcett, Padgett, Eugene Sanger, Boise, Lawrence Eddinger, Braguet, Edward Morgan, Dr. Vennier, Thaddeus Shire, Dr. Hummer, William Farman, Goguet, Thomas Story, Superintendent, Charles Bunnell, Patient, Thomas Smythe, Sexton, Henry T. Harrison, Gendarme, C. H. Heath, Servant, Frank Thayer, Helen D'Armont, Annie Irish, Fan Fan, Jessie Bussey, Claude, Minnie Dupree, Carmen St. Henri, Frances Gaunt, Zephyrine, Alice Fisher, Mother Simplice, Mabel Easton, Marianne Gaudin, Lizette Eschelle.

With its phenomenal record in Paris, under the title of Les Deux Gosses, its great success in London, and its equally auspicious career in Boston, The Two Little Vagrants came hitherward with everything in its favor. A large and most appreciative audience accorded an enthusiastic greeting at the Academy of Music last evening. The story is intensely melodramatic.

Helene D'Armont visits Captain D'Albert, lover of her married sister, Carmen St. Henri, to persuade him to end a compromising correspondence with the sister. The captain agrees, but sends the letters to an orderly, who is injured and removed to a hospital where Le Renard, a thief, steals the letters. The captain writes to Carmen warning her of the theft, but George D'Armont, Helene's husband, gets this note, and believing his wife unfaithful, casts off Helene and gives her child to Renard to be raised as a criminal.

Seven years pass. D'Armont's child, now called Fan Fan, has been brought up by Renard's wife, Zephyrine, along with the thief's little nephew, Claudinet. The children are taught the most adept tricks of the criminal, but so much of evil influence breaks down the natural nobility of little Fan Fan. His youthful companion in iniquity is older, but emaciated and dying in the clutches of consumption. The two wretched boys learn to love each other above all else in the world.

One day Renard overhears at a church a conversation between D'Armont and Helene concerning their child, and believing them reconciled seeks to get money by restoring Fan Fan, but the child, wearying of his horrible life, has run away, and Renard substitutes Claudinet. Fan Fan later appears at the D'Armont home, the deception is recognized, and Fan Fan goes to the thieves' den to recover the stolen papers that involve Helene's honor. The child finds his father, D'Armont, imprisoned in the den, rescues him and secures the precious documents. The rogues give chase when the escape is detected, and overtake their prey at the Ansterlitz canal, but Fan Fan opens the locks, and Renard is drowned.

Hopeful to recapture Fan Fan, the thieves enter the D'Armont home. Claudinet enters the house and is killed in saving the life of his child friend, Fan Fan. So the play ends in sadness when a happy finale seemed within easy hail.

The production is thoroughly admirable, and the music of the opera, particularly the dismal picture of the locks, call for much praise. The company is generally capable, and in some parts most excellent.

As the pitiful little vagrant duo, Minnie Dupree and Jessie Bussey were most impressive. The wretched, suffering, tiny Fan Fan of Miss Dupree is a really remarkable impersonation, but so more extraordinary than the little Claudinet of Miss Bussey. The miserable pair of children make a picture that will live for a long time in the memory.

Next to the two vagrants, the honors fall to Don Davidson, as the amiable, black-hearted Renard, and Alice Fisher as his equally good-natured but no less degraded wife. Edward J. Ratcliffe is cast for the singularly improbable part of the overwrought D'Armont, and he does as much, perhaps, as is possible. Annie Irish is a charming Helene, giving several scenes of extraordinary strength.

The rest of the cast is well selected.

## Daly's.—As You Like It.

Ada Rehan and Mr. Daly's company returned to New York last evening and appeared in a sumptuous revival of Shakespeare's delightful comedy, As You Like It. Of course the audience was large and brilliant, and gave Miss Rehan a royal welcome on her appearance. The comedy was produced with the care which is always observed at Daly's, and although familiar faces were missing the newcomers proved themselves worthy of the confidence reposed in them by Mr. Daly.

Miss Rehan's performance retains the charm and grace which made it so successful on the occasion of her first appearance as Rosalind. She read her lines with the same nicety of expression as of yore, and won hearty recalls at the end of every act.

Charles Richmond made a handsome and dignified Orlando. Edwin St. Vrain was effective as the bushy-haired Duke. George Clarke made his usual hit with the "Seven Ages" speech. Percy Haswell was an amusing Audrey and Maud Hoffman a pretty and pleasing Celia. Herbert Gresham essayed the part of Touchstone which James Lewis had made especially his own. Of course Mr. Gresham's performance lacks the action with which Lewis invested the part, but he did well, all things considered.

The mounting was superb. Entirely new scenery by Frank Roberts, Bruce Smith, and Frank Burridge, and exquisite new costumes by Maurice Herrmann were used. The music, both vocal and instrumental, was up to the usual standard, and nothing that could add to the effectiveness of the performance was left undone.

Miss Rehan will appear hereafter on Monday, Wednesday and Friday nights and at the Saturday matinee. The Gosses will be the bill on Tuesday, Thursday and Saturday evenings and at the Wednesday matinee.

## Garden.—Richard III.

No one will question the high position that Richard Mansfield holds on the American stage. Indeed, there are many who consider him our foremost actor in character parts. But even his most ardent admirers would hesitate to credit him with tragic genius. He certainly did not prove himself possessed of the mantle of Edwin Booth in his personation of Richard III. at the Garden Theatre last evening.

Even if his mannerisms of garb and gesture, that have grown very pronounced of late, had not ruined his chances of an artistic portrayal, his reading of the text would have subjected him to unfavorable comparison with other actors who have ventured to interpret this great Shakespearean role. His trick of finishing sentences with a rising inflexion is bad enough in a modern character part, but when applied to the blank verse of tragedy it becomes almost ridiculous.

There is this much to be said in favor of Mr. Mansfield as Richard—his personal magnetism rivets the attention of the audience throughout the performance. Those, however, who had seen his characterization of the uncanny Mr. Hyde could not help but draw the conclusion that his hunchback monarch is a twin brother of Dr. Jekyll's alter ego.

Beatrice Cameron was competent and pleasing, but not especially so. Lady Anne. Henry Jewett was seen to advantage as the Earl of Richmond, as was also William Redmond as the Duke of Buckingham.

The large cast included Alice Pierce, Gladys Laird, C. B. Dwyer, Frances Kugler, H. Everson, H. Allen, Benjamin N. Johnson, H. C. Dalton, Wilkes Stearns, Stuart Page, W. Courtenay, G. Stuart Christie, J. W. Weaver, Charles C. Houn, Herbert Stuart, Sydney Carrington, Charles Blake, David Playfair, Arthur Smythe, Dr. W. Allen, Frank Vaughn, Alexander James, Seymour Reiser, Alice Butler, Charlotte Walker, Edith Evelyn, Blanche Weaver, May Pierce, Gertrude Angarde, and May Levene.

## Academy.—Grand Opera.

Colonel Mapleson closed the New York engagement of the Imperial Opera company at the Academy of Music last Saturday evening. The final week was devoted to repetitions of Andre Chénier on Monday and

Wednesday nights, to two performances of Lucia di Lammermoor on Friday night and at the Saturday matinee respectively, and to a performance of Il Trovatore at popular prices on Saturday evening.

Andre Chénier was fully reviewed in THE MIRROR last week. Lohengrin had been announced for the Friday night performance, but Lucia di Lammermoor was substituted in consequence of the indisposition of Susan Strong.

The cast of Lucia included De Anna as Ashton, Signor Pinto as Raimondo, Roselli as Normanno (viceroy as Arturo, Mile. Du Bedat as Alisa, and Mass. Huguet as Lucia.

Mme. Huguet's Lucia fully sustained the favorable impression she had made the previous week as Anna in La Sonnambula. Her brilliant singing in the mad scene carried the house by storm, and her vocalization was faultless in Lucia's famous cadenza. In the set-piece, however, the lack of volume in her voice placed her at a disadvantage.

Signor De Anna was excellent as Henry Ashton, and the other principals were satisfactory. The chorus work was noticeably good and Signor Rimboni again proved himself an admirable conductor.

The Academy held a crowded house at Saturday night's performance of Il Trovatore, when Colonel Mapleson tried the experiment of reducing the scale of prices so that only \$1.50 was charged for the best seat in the house, and twenty-five cents secured admission to the gallery. The performance ran smoothly, and the melodious gems of the opera were enthusiastically enjoyed. The cast included Madame Bonaplat-Ran, Madame Scacchi, Signor Durot, Signor Dado, and Signor De Anna.

## People's.—The Turn of the Tide.

Melodrama, in five acts, by David Higgins. Produced Nov. 23.

Hal Van-deleur, Oliver Byron, Luigi Sinibaldi, F. Aug. Anderson, Patton Chappell, R. Fulton Russell, John Drexler, James Collins, Termini, Royce Alton, Stacey Snipes, Fred Warren, Stacey Snipes, George Dailey, Striker Hard, George Bentz, A. H. Hoge, J. Marley, Reuben Samsmith, George LeFarge, Driggs, Grant Laflin, Beppo, M. Brownell, Raymond Drexler, Os. H. Hendry, Policeman, Thomas Allen, Peggy Tarabaccia, Kate Byron, Corcoran Ross, Gertrude Dion Magill, Fanny Black, Genevieve Beaman, Pluff Duff, Louise Valentine, Teresa, Pearl Notman.

The People's Theatre was last night filled with an audience as large as it was enthusiastic to see the first New York production of Oliver Byron's new melodrama, The Turn of the Tide. The play is strictly local in its character, all the scenes occurring in New York, and the characters are only to be met with in this city.

The story of the play largely concerns the persecution of an American gentleman and the child of his deceased Italian wife. The child, who is the heroine of the play, has fallen into the power of a villainous Italian adventurer, but is eventually rescued by Hal Van-deleur, the hero. This part is taken by Luigi Sinibaldi, who succeeds in making it an extremely interesting one. Mrs. Byron is also very clever in her impersonation of Peggy, the "Irish-Italian" who renders valuable assistance in bringing the Italian rascal's schemes to naught. This last-mentioned character is assumed by F. Aug. Anderson, and he succeeds in making the audience to a high degree of indignation by his misanthropic. The funny man of the play is Fred Warren, who, as Snipes, causes most of the evening's laughter.

The work of Gertrude Dion Magill as Coroda, Louise Valentine as Fanny, and Genevieve Beaman as Fanny Black, gave satisfaction.

During the first act a number of specialties are introduced, that of Louise Valentine being very clever. Under the competent management of J. P. Johnson, The Turn of the Tide ought to be a go. It certainly went well last night.

## Fifth Avenue.—His Wife's Father.

W. F. Crane revived His Wife's Father at the beginning of his annual engagement at the Fifth Avenue Theatre on Monday night. Martha Morton's interesting play, which was first seen at this theatre in the Spring of 1896 tells a pretty and well-connected story of a devoted father, who makes everything over to his son-in-law in such a way that he may spend his remaining days in comfort and in the company of his newly wedded daughter. His continued interference in the domestic relations of the couple result in a rupture between the young people. The old man finally sees the error of his way and brings them together, and everything ends happily.

Mr. Crane's father-in-law given a very droll performance, which would be difficult to improve upon. Edwin Arden plays the part originated by Orrin Johnson, and gives an easier and more graceful sketch. Effie Shannon plays and looks pretty in the role of Nell, the daughter, but lacks the convincing qualities which mark Anne Keefe's personation. George De Vere repeats his former success as Maybloss, and Langdon while Percy Brooke is equally good in his old part of Matthew. Charles J. Jackson, Kate Lester, Marion Abbott, and Lillian Larkin are all entitled to special mention.

Next week Mr. Crane will present Martha Morton's latest effort dealing with New York life, A Fool or Fortune.

## Murray Hill.—On Broadway.

The ever-popular Maggie Cline, one of the newest stars in the theatrical firmament, appeared in an elaborate outfit of showy gowns and in great vocal power at the Murray Hill on Monday night, and, as usual, carried a large audience by storm.

The Irish Queen has lost none of her popularity. Her reception was most enthusiastic. On Broadway is the title of the vehicle used for her display of her histrionic talents, and her acting abilities far exceeded the fondest hopes of her many admirers.

Miss Cline has been crowned herself with a clever companion, headed by John G. Sparks, a clever and conscientious actor at all times, who rendered a good account of himself in the role of Thomas Brady. Fred W. Peters, Ben T. Ringgold, Georgia Waldron, Isabel Waldron, and John T. Burke are deserving of special mention and great general satisfaction. W. B. Monahan, whose Kelly de Bar Keep in Chinatown made a favorable impression, has but a minor part in Dan McCloskey and acquits himself creditably.

## Grand.—The Power of the Press.

Pitou and Jessop's drama, The Power of the Press, was revived at the Grand Opera House last evening.

The play has a story of absorbing interest which, with its elaborate scenic equipments, has made it one of the most popular melodramas that has been written of metropolitan life.

The present presentation of the play is well cast and its stirring situations were enthusiastically applauded last evening by a good-sized audience.

The company includes H. Coulter Brinker, John W. Thompson, O'Kane Hillis, Paul Meufise, Charles B. Poor, Stella Poland and Gertrude Dawes.

## Star.—Myles Aaron.

If the size of the audience at the Star Theatre last evening was any criterion, it would seem that the popularity of the Irish singing comedian is more patent than ever.

Andrew Mack in Myles Aaron was the attraction and his songs and dances were warmly received. The play tells an interesting story of Irish life, and Mr. Mack's company make all they can out of it. Davenport Bebus, James Vincent, Henry Burkhardt, Minnie Ott, and Lottie Vincent are deserving of praise.

## At Other Houses.

KRICKENBOCKER.—H. Beerboom Tree will succeed The Sign of the Cross at this house next week.

HAROLD S. COLE.—The fifth performance of The Mandarin last Thursday night was celebrated before an audience among which were several notable persons, and Reginald De Koven, the composer of the opera, conducted. The Mandarin has been greatly improved, and is now a pleasing entertainment. It will

go on the road on Dec. 5, and will probably be succeeded at this theatre by The Gay Girl from Paris.

FOURTEENTH STREET.—The Cherry Pickers runs to large audiences here.

OLYMPIA.—Santa Maria is nearing its seventy-fifth performance.

PALMER'S.—Maurice Barrymore in Rousing Dick and Co. will, during the rest of his engagement, appear at Wednesday matinees.

AMERICAN.—The Broken Melody is a pronounced success here.

HOYT'S.—This is the last week of A Florida Enchantment at this theatre.

LYCEUM.—E. H. Sothern closed his engagement in An Enemy to the King on Saturday, and this (Tuesday) evening the Lyceum stock company will appear in a new play, The Courtship of Leonie, in which James K. Hackett, Frank R. Mills, Ernest Hastings, Joseph Wheelock, Jr., David Elmer, Mary Manning, Katherine Florence, Mrs. Charles Wolcott, Elizabeth Tyree, Sophie Hoffman, and Grace Root will appear.

BIJOU.—My Friend from India is in its last week at this house, and will remove to Hoyt's next week. It will be succeeded at the Bijou by Arthur Boucher and Violet Vanbrugh in The Chili Widow.

BROADWAY.—The fifth performance of Brian Born will be celebrated next Monday night by souvenirs.

EMPIRE.—John Drew will appear in Rosemary for the 100th time on Dec. 1, when beautiful souvenirs are promised.

GARRICK.—Secret Service is still turning people away, and promises to run indefinitely. John Macr, who witnessed the play one night last week, endorses Charles Frohman's judgment in deciding to make a London production in the Spring.

HARLEM OPERA HOUSE.—The Geisha, with its bright music, beautiful stage pictures, and handsome and elaborate costumes and scenery, moved from Daly's Theatre to the Harlem Opera House last night. Violet Lloyd, Dorothy Morton, Mark Smith, and Van Kenschler Wheeler, who still head the company, were cordially greeted, and sang and acted with fine effect.

COLUMBUS.—The Last Stroke, a story of Cuba's struggle for freedom, with plenty of heroism, patriotism, love, and sacrifice, was given at the Columbus Theatre last night by an excellent company headed by Frederick de Belleville.

## BROOKLYN THEATRES.

## Park.—The Wrong Mr. Wright.

Roland Reed, always a prime favorite in Brooklyn, was greeted last evening by a large audience, which, judging from its close attention and hearty applause, was in quick touch and sympathy with the star and his support. The Wrong Mr. Wright has been highly spoken of wherever produced this season, and without good reason. The piece of action is laid at old Point Comfort, and the entire comedy consists of a series of humorously depicted cases of mistaken identity that are humorous to a degree. Mr. Reed, ably supported by lead-ers Rush, bears the brunt of the action, and is competently abetted by Charles Coote, Holbrook Binn, Sheridan Tupper, Charles S. Abbe, Julian Reed, John H. Bunney, Mary Myers, Aethel Luce, and May Montedonico. A large theatre party, numbering over two hundred members of Kinsey Moore's of the Mystic Shrine, will turn out to meet Brother Reed at the Park on Wednesday night. Next week Messrs. Palmer and Knowles will present Fanny Rice at the French Ball.

## Amphion.—Pudd'nhead Wilson.

Mark Twain's graphic story, Pudd'nhead Wilson, adapted for stage presentation by Frank Mayo, attracted a large audience to the Amphion on Monday night. The jury scene is one of the most humorous and realistic incidents of the play. Interest centered in the performance of Theodore Hamilton, who was cast for the title role. Mr. Hamilton proved beyond a doubt his ability for the part, and his hearty applause which greeted him was merited. His characterization is faithfully modeled after that of his predecessor. But few changes are noted in the cast. Lucille La Verne continues to win favor and laughs as Patsy Pudd'nhead's sister. Fanny E. Aiken and Frank Currier as York Driscoll and Penelope respectively give their usual good performances. Eleanor Moretti is a conscientious Rosy, while Frank Campana proves capable as Tom Driscoll. The Chambers of Arnold Daly is deserving of special mention, being a particularly clever bit of acting. Roland Reed in his new play, The Wrong Mr. Wright, is to follow.

## Columbia.—An Enemy to the King.

After a consecutive run of ninety-five highly successful representations of the above play at the Lyceum Theatre, E. H. Sothern transferred it bodily to this stage on Monday night. Mr. Sothern's annual engagement in Brooklyn is an event which local fashion-able society take delight in missing no exception in the present engagement bid fair to prove no exception in that respect. An Enemy to the King is given here with the same tasteful and elaborate scenery and mounting that marked its New York production. The cast is also unchanged with the exception of Virginia Harned, who is replaced by that handsome woman and capable actress, Mary Hampton. The advance sale already indicates that the present engagement will be played to the capacity of the house. Harriman will begin a season of mystery here on Monday next.

## Montauk.—Mrs. Leslie Carter.

The second week of The Heart of Maryland was begun here last night with no apparent sign of diminution in the attendance. It would seem that Colonel Sinn could have booked it for a month without risk, just as well as for a fortnight. The house is practically sold out for every performance of the week, and has been since Wednesday last. Another former record breaker under the Sinn regime, Shore Acres, will come for a fortnight's stay, beginning next week.

## Gaiety.—A Midnight Bell.

A Midnight Bell had not been heard in the Eastern District for a number of years, when Hoyt's first success appeared at the Gaiety on Monday night. It was greeted by a large audience. The comedy is headed by Digby Bell and Laura Joyce Bell, a host in themselves, and they have surrounded themselves with a strong company of merry-makers. A big week is assured the attraction, being very apropos for the Thanksgiving holiday. Andrew Mack in William Scallan's Myles Aaron is underlined for next week.

## Notes.

William Barry and The Rising Generation, both of which are old and valued acquaintances with patrons of the Grand Opera House, were met there last night by a host of friends that taxed the capacity of the house to its utmost.

Chauncey Olcott and Maymorn began what will unquestionably be a week of big receipts at the Bijou. Darkest America, an entertainment contributed entirely by dusky-skinned performers, seemed to find a large share of favor at Hyde and Behman's.

The White Crook, a clever show of its kind, caused the S. R. O. sign to be displayed at an early hour in front of the Star Theatre.

That perennial success, The World, interpreted by a good company, drew a large audience to the American on Monday night. It will fill out the week.

The Night Owls Burlesque will hold the boards at the Empire. James F. Hony, brother of "Old Moss," heads the bill at the Brooklyn Music Hall, which includes many clever specialty people. Hallman, the popular second baseman of the Philadelphia Baseball Club, is also on the bill, and as he has a strong following in Brooklyn, he received a royal reception on Monday night.

## THE ELECTRICIAN.

Charles E. Blaney, with a party of expert electricians, recently inspected the Edison Electric Light plant at Duane Street, with a view to obtaining drawings from which to make the dynamo to be used in the second act of his new comedy-drama, The Electrician. The author claims for this production some stage realism that has never been seen, and which will cost more than the entire outfit used by many companies to produce minor effects. Besides the actual working part will be shown the city lighted by electricity in the distance, the cars, and incandescence lights; lights on towering buildings, as well as a searchlight effect. Mr. Blaney has been four years completing these novelties. The production will be given about Jan. 25, at a New York theatre.

## REFLECTIONS.



Sarony Lambert is a young comedian whose progress in his chosen profession has been rapid. He is but twenty-two years of age and has been on the stage only three years, yet his catchy style and quaint comicalities have made him a feature this season with the Hanlons' new Superba. This young actor, who is proud of the fact that he is a nephew of the late Napoleon Sarony, first developed his theatrical talent in an amateur performance of Erminie in aid of the Church of St. Stephen in this city. So pronounced was his success that he soon secured an engagement with E. E. Rice's 142 as one of the newboys. He quickly advanced, and one night in St. Louis was called upon to take, at a moment's notice, the part of the King of France, owing to the sudden illness of W. L. Seely. Lambert remained in the part, winning high praise with 142 until the present season, when he engaged with the Hanlons. As Barty in Superba his fun provoking specialties have brought him much praise from press and public, and his exceedingly clever impersonation of "the boy orator" has never failed to arouse great applause.

Thomas R. Perry, who has closed with Cleveland's Minstrels, will go South as agent for An Innocent Sinner.

Clarence L. Dean, press agent for the Barnum and Bailey shows, will be married in Massachusetts Dec. 1.

Louise Seale is at the New York Hospital suffering from a compound fracture of the leg, the result of a fall.

Signor Carbone, late baritone and comedian vocalist of Metropolitan Grand Opera company (successful Beckmesser in Wagner's opera Die Meistersinger), is prepared to accept engagements for concerts, musicals, opera, etc.

Manager Lee M. Boda, of Toledo and Columbus, has been in town for several days. He will leave for the former city to-day (Tuesday).

Tompkins's Black Crook company will not close, as reported, according to U. D. Newell, who says the organization will play eastward from Denver.

The Old Dan Tucker company closed last week in Troy. The Christmas MIRROR was the pioneer holiday publication in this country, and for years it has led all holiday publications. No member of the theatrical profession can afford to skip a number of the Christmas MIRROR. Send in your order and photograph at once.

## A NEW POLICY FOR THE GAIETY.

Lionel E. Lawrence has leased the Gaiety Theatre, in Broadway, near Twenty-ninth Street, and will be sole manager of the house. He will thoroughly renovate the theatre, and at once inaugurate a new policy. The place, which has been given over of late to burlesque, will be devoted to high-class performances of standard comedies and dramas by a representative company.

The opening attraction will be Forget-Me Not, with Jefferys Lewis as Stephanie. Monday, Thursday, and Saturday matinees will be given, and the intention is to make the house a family resort at popular prices. Manager Lawrence will direct the plays, and the Packard Agency will furnish the players. J. D. Curry will act as business manager, and Charles Arthur as manager of the company.

A current rumor hints that this new order of things is inspired by Charles Frohman, who, it is said, seeks to obtain possession of the Gaiety in this city, in order to there present, in connection with George Edwards, the success seen of the London Gaiety.

## Born.

ROSE.—A daughter to Mr. and Mrs. Ike Rose, on Nov. 17, at 1225 Broadway, Brooklyn.

## Married.

MAPLESON-WHITE.—Lionel S. Mapleson and Helen Frances White at New York City, on Nov. 7.

STETSON-DUPREE.—Walter Stetson and Ida Dupree, in Washington, D. C.

## Died.

BROOKS.—Mrs. Thomas Brooks, at Manningtree, Essex, England, on Nov. 6.

BARILLI.—Nicola Barilli, at New York City, on Nov. 16, aged 70 years.

BRADLEY.—Katherine Bradley, at New York City, on Nov. 14.

COLE.—Lena W. Cole, at Boston, on Nov. 17, of cancer.

CLAYTON.—Charles E. Clayton, at Niagara Falls, N. Y., on Nov. 17, of paralysis.

DUNHAM.—At Chicago, Ill., on Nov. 21, Howard Dunham (acrobat).

FOREPAUGH.—Andrew Jackson Forepaugh, on Nov. 8, 1896, at Philadelphia, aged 63.

HAWES.—Mrs. Annie M. Hawes (Annie Levering), at Baltimore, Md., on Nov. 10.

LAWTON.—Mrs. S. E. Lawton, in New York, on Nov. 18, aged 73.

MESTAYER.—William A. Mestayer, at New York City, of Bright's disease, Nov. 21, aged 52.

PANTON.—James Pytton Panton, in Chicago, on Oct. 17.

SIDDONS.—Mrs. Scott-Siddons, at Paris, France, about Nov. 15, aged 52.

TOMPKINS.—W. C. Tompkins, at Circleville, O., on Nov. 15.



WILLIAM A. MESTAYER'S DEATH.

William A. Mestayer died at his residence, No. 37 West Twenty-third Street, last Saturday night, of Bright's disease, after an illness of several months. He was born in Philadelphia on June 6 1844, and came of a well-known theatrical family, his mother, Emily Mestayer (Mrs. Charles J. Houpt), being the daughter of Mr. and Mrs. John Mestayer. His real name was William Ayers Houpt.

Mr. Mestayer first appeared on the stage on the occasion of his mother's benefit at the Boston Museum on Feb. 18, 1862, as Ruy Gomez in *Paint Heart Never Won Fair Lady*. After that he went to Niblo's Garden, New York, where he had the advantage of being coached by Edwin Forrest. From there he went to Philadelphia to fill an engagement at the New Chestnut Street Theatre, and then he returned to New York as a member of the Wallack-Davenport company.

During the civil war Mr. Mestayer served two years in the army of the Potomac as an officer in the construction corps. On his return to the stage he was engaged as leading man at the Boston Howard Athenaeum, and subsequently acted at Lucy Rushton's Theatre in New York. In 1868 he went to San Francisco, and for several seasons played comedy roles in John McCullough's company. It was while acting in California that he attracted the attention of Edward E. Rice, who engaged him for *Evangeline*. In the course of the following eight years he appeared in all of the burlesques produced by Rice during that period.

About 1880 Mr. Mestayer branched out for himself with *The Tourists* in a Pullman Palace Car, a farcical comedy that he wrote in conjunction with James Barton Key. He is said to have derived over \$50,000 from his starring tours in that piece. Subsequent pieces of a farcical order of which the authorship was attributed to him, and in which he toured the country, included *We, Us & Co.*, *Tobogganing*, and *The Grab Bag*. Of these, *We, Us & Co.* was the most successful.

He was twice married. By his first wife, who was divorced from him, and who is now living at San Jose, Cal., he leaves a son eighteen years old.

In 1886 Mr. Mestayer married Theresa Vaughn, who when informed of her husband's death was filling an engagement at the Boston Museum in *Excelsior, Jr.*, and arrived in New York on Sunday evening. The funeral services will be held this (Tuesday) afternoon at All Saints' P. E. Church, Henry Street, Rev. Dr. W. N. Dunnell officiating. Arrangements have been made for delegations from the New York Lodge of Elks and the Actors' Order of Friendship, of which the deceased was a member, to attend the funeral.

Mr. Mestayer was unusually tall and corpulent, and his success as a mirth-provoking burlesque performer was due in a large measure to his ponderous physique, but he also possessed a capital sense of humor, and won reputation as an effective comedian before he became identified with productions of a burlesque and farcical order.

Advertising in a holiday publication that is looked for the world over means something to the advertiser. Send in at once your order and photograph for the Christmas MIRROR.

BRONISLAW HUBERMANN CONCERT.

Bronislaw Hubermann, the boy violinist, made his American debut at Carnegie Hall last Saturday evening, under the direction of Heinrich Conried, and assisted by Anton Seidl's orchestra. He had been heralded as a genius of the first order. He certainly proved himself a wonderfully skillful player, but his playing was not characterized throughout by what might have been expected from the inspiration of genius.

Perhaps it would be nearer the truth to say that he possesses a touch of genius. If his juvenile talent has not been arrested in its full artistic development through public performances, it is by no means unlikely that some day he will rank as one of the greatest violinists of the day.

His juvenility is especially in evidence from the uneven quality of his bowing and phrasing, and in his tendency to intonistic exaggeration. His runs and arpeggios, on the other hand, are really remarkable, and the fullness of the tone he produces is most astonishing for a performer of his age.

Young Hubermann's first selection was Mendelssohn's difficult "Concerto," which aroused so much enthusiasm that he was compelled to respond to an encore, and played the "Träumerei" exquisitely with muted violin.

His technique was set forth to advantage in the "Air and Prelude," by Bach. His final selections were Wagner's "Romanza" and Sarasate's "Gypsy Airs." His playing of the "Romanza" was delightfully poetical, but he was less effective in the Sarasate selection.

The Seidl orchestra selections included Dvorak's "Carneval de Boheme" overture, preludes from Humperdinck's "Die Koenigs Kinder," and Saint-Saens' "Rondeau d'Omphale."

EDWIN GORDON LAWRENCE REAPPEARS.

Edwin Gordon Lawrence opened his season at the Leland Opera House, Albany, on Saturday afternoon in the four act drama, *For Her Sake*. The audience was largely of women who appeared to be interested in the story of Russian love. The play needs considerable revision and pruning before it will be a success. The scenery costumes and stage settings are in accordance with the incidents portrayed. Mr. Lawrence as Valdemar, the hero, fully comes up to the expectation of his friends. Charles H. Montgomery as General Peter Gruffentoff was amusing in the character of a military officer with a bad memory. Fred D. Munroe had the villain's part and did very well. John M. Hamilton as a newspaper correspondent aided in the comedy of the play. Ida Desmond was successful in her part. Margaret Tennant as Princess Natacha and Ida Anderson as Countess Katerina complete the cast of principal characters. Mr. Lawrence was called before the curtain at the end of the third act.

BURTON'S REMAINS.

The newspapers stirred up a lot of sentiment last week concerning the disposition of the remains of William E. Burton, the famous comedian, which they said were to be disturbed by the turning of an old cemetery bordering on Hudson Street into a public park. The subject was discussed by the Actors' Fund trustees at their last monthly meeting, and the Actors' Society proposed to take the matter in hand and get up a subscription for a monument and burial place for the famous player.

It turns out that this solicitude was quite unnecessary and that the profession had been misled in the facts by the daily papers.

Burton was buried in Greenwood Cemetery in February, 1890, and there his remains lie now beneath a monument erected by his wife.

Good Christmas and New Year's attractions wanted at McJinney's Theatre, Vincennes, Ind.

CONCERNING PALMER'S THEATRE.

Until A. M. Palmer reaches New York and makes a statement regarding the complications that have arisen in connection with the lease of Palmer's Theatre, nothing conclusive will be known. That Mr. Palmer will have a good deal to say on this subject is evident, and that it will throw new light on the matter is certain.

Theodore Moss claims that Mr. Palmer has not fulfilled the terms of the lease of Palmer's. Mr. Moss has assumed charge of the theatre, and asserts that he has had offers for it from other managers. The MIRROR is unable at present to say whether or not Mr. Moss's statements are true, but it does know that during his occupancy of the house Mr. Palmer has paid more than \$300,000 for its use, despite the fact that it has not been a popular theatre with the New York public, and despite the unfinished condition of its exterior and the inadequate and old-fashioned character of its interior fittings.

Mr. Palmer was seriously ill in Chicago at the time of Mr. Moss's assumption of control. His melody, while not dangerous, was of a painful kind, and it confined him to bed at a time when his interests in this city urgently demanded his presence here. He expects to be able to return from Chicago within a day or two.

THE EMPIRE SCHOOL.

Nelson Wheatcroft announces the first of the series of exhibitions of the Empire Theatre Dramatic School students to take place at the Empire Theatre on Monday, Dec. 14. It will consist of three novelties, a farce, a dramatic poem, and a romantic drama of the kind that makes an enemy to the King such a success. *Miss Englestone's Brother*, by E. Sagenfort; *The Silent Voice*, by Laurence Alma Tadema, with music specially composed by Arthur Somerwell; and *On the King's Highway*, by Helen Bogart and Theodore Burt Sayre. The January exhibition will include an original one-act opera and will present the students of the operatic department.

FOUL PLAY SUSPECTED.

The death of Almyr W. Cooper, husband of Isabelle Evenson, in Wakeley's Hotel, corner of Sixth Avenue and Forty-second Street, is believed in some quarters to have resulted from foul play. Mr. Cooper, who was not a drinking man, had spent the evening with a friend, Dr. Goldner, and had left his companion but a short time before he was found dead in the hotel, with his jaw broken and his skull fractured. His wife and others believe that he was murdered, and the District Attorney's office is making an investigation.

MATTERS OF FACT.

Katherine Rober broke all records at the new Grand in Boston. The S. R. O. sign being displayed at all performances.

Fanny Denham Rouse was praised by the Boston papers for her work as Mrs. Fadden in *Chimie Fadoen*.

The Newark, N. J., Theatre, under new management, is winning golden opinions and enjoying unusual prosperity, owing to the high character of the attractions presented. Shows Acres attracted crowded houses all the week, and the advance sale for Francis Wilson is unprecedented in the history of Newark theatres. The schedule for next season will embrace nothing but the very best metropolitan successes.

John J. Lindley, a newspaper writer of experience, will furnish press matter to attractions or agents at reasonable terms. He may be addressed care of this office.

"W. C. C." care this office, wants a first-class soprano to appear in an operatic sketch with him on the vaudeville stage. He is holding good time.

John E. McBride, the genial host of the American Hotel, has a large hall at 265 West Forty-first Street, which he will let for rehearsals.

Since Manager M. C. Ward has had control of the Academy of Music of Sterling, Ill., the house has been doing a paying business. Mr. Ward is a judicious booker, never contracting with more attractions than his town can support, and always playing only the best. He still has open time for the balance of this season.

A male partner is wanted by "A. J.," this office, for a vaudeville comedy team.

The holiday dates, Christmas and New Year, and other good time is open at the City Opera House, Rushville, Ind.

Adolf Philipp offers for sale the English rights to his various German successes which have all filled long engagements at the Germania Theatre, this city. Among the plays, the rights of which may be secured, are *The Brewer*, *The Landlady*, *The Butcher of Avenue A*, *The Pawnbroker*, and *Greater New York at Night*, each of which ran at least 100 nights in New York. Julius Lehmann, 227 Broadway, is Mr. Philipp's agent.

H. H. Forsman continues to meet with marked success in *The Girl I Left Behind Me*, of which he is also the stage manager.

Madame Bossi will continue the dancing school which was conducted by her late husband at 54 Union Square. She will teach all styles of dancing in conjunction with Professor Allio. The arrangement of ballets and pantomimes will receive special attention.

Marsageo is the name of a facial preparation which is peculiarly adapted to the actor's use. It overcomes the ill effect of make-up, banishes all smudges, wrinkles and lines, and refines, beautifies and freshens the skin. The Sylvan Toilet Company, 692 Woodward Street, Detroit, Mich., will send free samples on receipt of a postage stamp.

G. W. Hamersley, manager of the Grand Opera House, Hazleton, Pa., says: "The performances of the Ashey Gaiety Opera company are of the very best quality and have given our patrons delight and entire satisfaction."

J. B. Rogers, manager of the Grand Opera House, Salt Lake City, says that Edwin Milton Kyle's new play, *One Plus One Equals Three*, is a great success, and that it scored the biggest week in the history of that theatre, and was continued there a second week.

Mattie Lockette and her husband, Charles L. Willis, close their engagement with Freeman's A Railroad Ticket on Nov. 28, owing to the change of management. It was their second season with the above attraction. They invite offers for the balance of the season.

R. C. Chamberlin, who has played Ben Gay in *A Trip to Chinatown* for two seasons, has left that company, and is now at liberty.

The new waltz song, "Blue Eyes," just published by William C. Ott and Co., of Beaver Falls, Pa., is becoming quite popular. The dramatic parts can be secured for twenty-five cents of the publishers.

Vivian Bernard, whose clever work in *The Mummy* attracted the attention of New York critics, winning for her the encomiums of praise, has retired from the company, and is at liberty to accept offers from first-class attractions. She may be addressed at 12 West Twenty-eighth Street.

Herbert Casworthorne and Susie Forrester's specialties continue one of the hits of *A Woman in Black*. Mr. Casworthorne's impersonation of one of New York's finest is both original and humorous.

Nina Morris, who has played the leading heavy role, *Swrada* in Shannon of the Sixth, most successfully, will withdraw from that organization Nov. 28.

Frederic Conger, having closed with the Allen Willey company, is at liberty, and may be addressed care of this office.

Open time in December and January, including Christmas Day, is open to first-class attractions at the Lowell Opera House, Lowell, Mass.

Anton Heindl, former musical director of The Gay Parisians and Madame Rose's companies, is at liberty. He plays both the violin and piano.

The attention of professionals stopping in town is called to the announcement of the Casino Hand Laundry at Forty-third Street and Broadway, who make a specialty of turning out work on short notice.

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Opened under my management last February with Hane's 'A Baggage Check' to \$520. The gross receipts of the four attractions following my opening \$1830 60. My poorest night, \$210. Am booking one-night stands only, shutting out everything not first-class, and have good open time for the right attractions.

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and New Year's both open, also some open time in Feb. and March, '97, at RUSHVILLE, IND. first-class one night stand.

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A TRIP TO NEW YORK.

A bright and sparkling musical comedy entitled *A Trip to New York* will begin its road tour on Dec. 14 with Miss Carrie Sanford in the leading role, supported by Jennie Weathersby, Rena Ring, Virginia Dare, Louise Valentine, Charles Charters, Eric Pollock, Cecil Magnus, John E. Haynes and others. The enterprise is controlled by the New York Theatrical Stock Co., of which H. L. Roth, Esq., is president. The tour will be managed by J. Charles Samuels and J. F. Burrill will attend to the advance interests of the organization to whom all applications for time should be made in care of Klau and Erlanger's Exchange, 1440 Broadway, Room A.

DATES AHEAD.

[Received too late for classification.]

BREHANNESSEY ENTERTAINERS (A. W. Veach, mgr.): Brookings S. D., Nov. 24 Mitchell 27.

BILLY VAN MINSTRIDGE, P. qua. O., Nov. 24, Dayton 26 28 Portsmouth 30, Dec. 1.

BELLS OF SHANDON (James W. Reagan, T. J. Martin, bus. mgr.): Plainfield, N. J., Nov. 24 Connellsville, Pa., 25 McKeesport 26 Mt. Pleasant 27 Johnstown 28.

DAN MCCARTHY (Walter C. Mack, mgr.): Mt. Vernon, N. Y., Nov. 30 Port Chester Dec. 1 Tarrytown 2.

Sing Sing 3 Waterbury, Conn. 4 5 New Haven 7-9 Holyoke, Mass. 10-12 Troy, N. Y., 14-16 North Adams, Mass. 17.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Pine Bluff, Ark., Nov. 24 Little Rock 25 Hot Springs 26 Ft. Smith 27 Paris, Tex. 28 Newnan 29 Denison Dec. 1 Dallas 2 Ft. Worth 3 Corsicana 5.

EMMA WARREN (J. S. Garside, mgr.): Athens, Tenn., Nov. 24 25 Sweetwater 27 28 Knoxville 30 Dec. 3.

HYPER COLORED COMEDY (L. M. Boyer, mgr.): Moline, Ill., Nov. 25 Muscatine, Ia. 26 Clinton 27 28 HARRY SHANNON, Poultney, Vt., Nov. 24 Bristol 25, St. Albans 26, Morrisville 27 28.

LEEDS (hyponotist: J. C. Davis, mgr.): Warsaw, Ind., Nov. 23 25 Des Moines, Ia., Dec. 7 12.

MR. AND MRS. FRANCIS LAURIE: Toronto, Can., Nov. 27 28 Detroit, Mich., 30 Dec. 2.

MATTIE VICKERS (D. M. Gregory, mgr.): Berlin, Wis., Nov. 24 Portage 25 La Crosse 26 Winona 27 Rochester, Minn., 28.

OUR AMERICAN COUSIN (James E. Jackson, mgr.): Hudson, N. Y., Nov. 26 Paterson, N. J., 30-Dec. 5. Red Bank 7, Reading, Pa., 10 12.

THE ENGLISH (Resie Taylor, mgr.): Louisville, Ky., Nov. 24 25 Springfield, O., 26 Newark 27 Wooster 28 Akron 29 Massillon Dec. 2 Warren 3 New Castle, Pa., 4 Rochester 5.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Ashland, Pa., Nov. 24 Mt. Carmel 25 Pottsville 26 Berwick 27 Hanover 28 Washington, D. C., 30 Dec. 5.

Wanted first-class attraction at Waterbury, Conn., for Christmas. Jean Jacques, mgr.

FOR SALE, the English Rights to the following successful plays, produced in German at the Germania Theater, New York City; written by Adolf Philipp:

"SEE, HE'S HERE," played over two hundred nights. A strong comedy in four acts and five scenes.

"SEE, HE'S HERE," a farce-comedy in four acts, produced one hundred nights; ludicrously funny.

"SEE, HE'S HERE," a farce-comedy in four acts, produced one hundred and twenty-five nights. Strong part for male doing female character.

"THE PAVLOVICH," comedy-drama, produced one hundred nights. A well-sustained story of human interest. And

"REPEATERS," now being played at the Germania Theater, and pronounced by the press and public one of the greatest successes of the season. This play was produced Oct. 14 and is being played to crowded houses nightly.

Any of these plays will be sold outright, or on royalty. For terms, particulars, etc., address JULIUS LEHMANN, Counselor-at-Law, 227 Broadway, New York City.

MANAGERS, ATTENTION!

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## THE FOREIGN STAGE

## GAWAIN'S GOSSIP.

The Costume-Drama Revived in London—  
Other Fads There Prevalent.

(Special Correspondence of The Mirror.)

LONDON, Nov. 6, 1896.

Theatrical managers may be likened unto a flock—or several flocks—of sheep. No sooner does one manager start some new (or revived) form of entertainment than all the others follow his lead. This was recently the case—and is



CLEMENT SCOTT.

still so—with the new-fangled musical play, which, as you have doubtless noticed from specimens sent you, is remarkable neither for music nor play. But now, lo and behold, managers following the example of George Alexander with *The Prisoner of Zenda* and Frederick Harrison and Cyril Maude with *Under the Red Robe* are very busy preparing costume-dramas for our consumption. Anhow, this newest boom is rapidly gaining ground, and to such an extent that the recent prevalent "cost-and-trousers" drama may be regarded as shelved pro tem.

Among the biggest of the impending picturesque plays is, apparently, that version of *The Pilgrim's Progress* which, as I notified you some time, H. J. Leslie, so long on your side, is busily preparing at the Olympic. From what I have seen just now of the scene-made and dress-designs of this "mystery play," as Leslie calls it, I should say it will be a real starter. One scene especially—namely that wherein Christian (to be played by Grace Hawthorne) finds himself on the edge of a awful chasm, dividing the Broad from the Narrow Way, is being beddily over the said chasm by the action of a Thunderbolt will be an astounding sensation. Always, of course, providing that nothing goes wrong with the works. For this piece Leslie has engaged a strong cast including those clever sisters, Emé and Vera Beringer, Frank Celli, Courtney Thorpe (whom you know), Juliette D'Urvieux (who played Dorothy in America and I understand played it well); and W. L. Abingdon for many years past the resident Adelphi villain. The last named quits the cast of *Boys Together* at the Adelphi to play Apollon for the Olympic Pilgrim's Progressives. But what the Brothers Gatti, who have not heard of this arrangement up to the time of mailing, will say, I should hardly like to predict.

Among other picturesque plays threatened are several contemplated by the aforesaid George Alexander, including *As You Like It*, *Henry the Fifth*, a new play (a costume play, of course) by Stanley Weyman, and a new short medieval romance written by Mrs. Alicia Ramsey and Rudolf De Cordova, the actor with the cast-iron memory who visited America some years ago with Mary Anderson, and stayed there a good while. N. B.: This tip as to the Ramsey-Cordova piece is strictly private. No one but those concerned, and yours truly, knows of this in London at present.

Speaking of Leslie (H. J.), so great has been the demand already for seats for his *Pilgrim's Progress* at the Olympic that he was fain to have sold his seats by auction as you do in your States. But in spite of all temptations to adopt these ramifications, he (H. J. L.) remains an Englishman—at least, as far as seat-selling is concerned. Perhaps because he bethought him that if he tried your plan in our village he might get things, such as the seats themselves, thrown at him, should he dare to come on, at the end of the first performance. Meanwhile Leslie is bobbing up more or less serenely in other directions, and threatens indeed to secure, by the aid of the now inevitable "syndicates," many of our London play houses. He is concerned, for instance, in the promoting of the production of a new Irish musical drama, to be presently copyrighted here prior to being sent to America. Also he reckons to secure by to-morrow (Saturday) afternoon the Strand Theatre whereto to produce a new and said to be startling farce-comedy entitled *The Elder Down Quilt*.

Another convert to the picturesque drama is Arthur Boucher, who, with his clever wife, Violet Vanbrugh and company, embarks forthwith to your hospitable shores. On Wednesday afternoon Boucher revived at the Prince of Wales's Westland Marston's old-time poetical Spanish comedy-drama *Diana*, which was adapted by W. M. from a German version of Molière's French version of Moreto's old Spanish play. Marston's version of this much-adapted play was originally acted at the Princess's in 1861 with Mr. and Mrs. Hermann Vezin and George Vining in the chief parts. It seemed a little old-fashioned in line on Wednesday, but pleasing and culchured withal. I doubt not that you will find *Diana* an agreeable alternative to the very modern comedies which Boucher has arranged to bring to your city among his histrionic cargo. Boucher was a light and lively Don Cazar, and his wife played the wayward name-part with considerable intensity and a series of lovely frocks.

Many theatrical notabilities attended Boucher's *Diana* matinee. Among them I observed W. S. Gilbert, who looked as though he would like to turn the piece into a Savoy comic opera; Mr. and Mrs. Bancroft, Herman Merivale, who, as a poetical dramatist, may be regarded as Marston's successor, only more so, as he has more quality, and the original Don Cazar, Herman Vezin, a very English actor, though born in Philadelphia.

We have been much exercised this week concerning a group of alleged American pirates

who, sailing *Under the Black Flag*, as you say in *The Mirror*, have been suspected of attempting to "jump the claim" of Gaiety Edwardes in the matter of *My Friend from India*, which, according to all accounts, successful comedy he (G. E.) brings to the London market. Moreover, this week *My Friend from India* has been safely copyrighted as regards England.

Touching the question of American plays, I learn that in spite of all recent rumors to the contrary, the Brothers Gatti, the richest managers in London, are now really considering the question of producing at their Adelphi Theatre *Under the Polar Star*, which your William A. Brady is running in America.

Charles Hawtrey tells me that he has now definitely decided not to produce Wilson Barrett and Elwyn Barrow's new play, *The Wishing Cup*, at the Comedy. In its place he will, on or about next Saturday, put on there his long-possessed new comedy written by R. C. Carton, and entitled *The White Elephant*. Hawtrey appears to think nobly of this play, and even predicts that it may rival the same author's dainty *Liberty Hall*.

At the New Brixton Theatre yesterday afternoon there was tried a new farcical-comedy, written by Edmund Payne and Cyril Harrison, and entitled *The Sub-Editor*. Both authors are also actors, Payne being an old—though still young—Gaiety favorite who, immediately after creating the part of Miggles in *The Shop Girl*, was seized with a terrible attack of typhoid, which kept him from the stage until a few months ago. Harrison is a less known player, but smart, nevertheless. The joint effort of these two histrions proved an amusing piece of the knockabout, or many-doored, kind, and although—perhaps because—it resembled many funny pieces that have gone before, aroused a great deal of laughter. As to the plot which revolved around the so-called "journalists" and alleged actors concerned, there is no need to worry. Suffice it to say that there have been worse plays and there have been better, but in this case we may certainly put the accent on the last-named adjective.

Inasmuch as the 25th instant is the twenty-fifth anniversary of the production of *The Bells* at the Lyceum, when Irving, after many years' honest striving and struggling, suddenly found himself famous, Irving has decided to give a special performance of this weird play on that date. Also he will next Thursday, as ever will be, at the Drury Lane Annual Benefit, in aid of the Royal General Theatrical Fund, recite that marrow-freezing poem, "The Uncle," which he was wont to give off ever and anon between the pieces, nearly thirty years ago, when he was supporting John L. Toole on tour.

The Mikado, which celebrated last Saturday its one thousandth performance at the Savoy, is now apparently under notice to quit. Anhow a new op-ra, written by Rudolph Lehmann and composed by Sir Alexander MacKenzie, has this week gone into active rehearsal among the Savoyards.

You know Billie Barlow, don't you? Well, she has been writing to the papers suggesting



MRS. CLEMENT SCOTT.

that there should be a censor of music hall songs. I have been wondering how in such a case one or two of Billie's earlier songs would have fared, such as certain stanzas of "Do Buy Me That, Mamma, Dear!" for example.

George Alexander's long contemplated production of *As You Like It* at the St. James has, so to speak, been anticipated by Miss Fortescue, who produces *As You Like It* on a splendid scale at the Borough Theatre, Stratford, on Monday, after a brief country trial, with herself as Rosalind, of course.

Beyond this and a new grand spectacular *Robin Hood* sketch, to be played at the Oxford on Monday, there is no new production of any moment in this city next week. But I dare say we shall survive the blow.

I wrote to you recently about the twenty-fifth anniversary of Clement Scott's debut as dramatic critic of the *London Daily Telegraph*, and of how he was deluged with congratulatory missives and all manner of good wishes. Now, I have the pleasure of sending pictures of Mr. and Mrs. Scott, showing you that "Clemmy" bears no sign of the ordeal of a quarter-century spent in seeing plays and players. London boasts no first nighters more often recognized or regarded with kindlier feelings than Mr. and Mrs. Clement Scott.

LONDON, Nov. 13, 1896.

The longer I live the more do I become impressed with the deep wisdom embodied in that aphorism of your very own nativage: "Never prophesy unless you know." Another proof of its wisdom has this week been exemplified by certain developments which have arisen in this city in connection with your recent local success, *My Friend from India*. I have described how George Edwardes, having as he thought secured the English rights of this piece from Charles Frohman, at once proceeded to "copyright" the same in order to check certain alleged "pirates."

But, sha! The said alleged Black Flaggers proved, as it presently appeared, to have more claim to the English rights than did the many-theatred G. E. In point of fact, your William A. Brady, per his representative, Arthur Southern, had claimed that all rights were his. Whereupon cablegrams were flashed to and fro, each claimant being anxious only to do the right thing, and each being well within his rights. At the moment of writing it seems that Edwardes has, by virtue of certain arrangements, secured the piece, and that he and Brady are to play it at the Garrick, which theatre has been sublet to him by H. T. Brickwell, so long Edward Terry's business manager, who has taken that theatre

over from Millionaire Herbert Love, who has bought up the twenty years' lease from William Greet, chief runner of *The Sign of the Cross*, who recently acquired it from Lessee John Hare for the purpose of running Lord Tom Noddy with Little Tich. And there you have the entire state of affairs up to the time of mailing.

Mrs. Kendal has been going it again and endeavoring to make it warm for critics especially, of course, for Clement Scott, whom she doesn't hesitate to dislike. Also she has fallen foul of the *Referee* for having dared to point out that the grave of her brother, the late and still lamented Tom Robertson, author of *Caste*, was in a sadly neglected state—which it was until yesterday, when the aforesaid Clement Scott, moved by the *Referee's* description of the grave of his old friend, arranged to have it put right forthwith. At the moment of writing, the late Madge Kendal does not know of Scott's Coals of Fire-y action in this connection. I am anxiously looking out for her utterances when she learns the true state of affairs. A fine actress is our Madge—even now—but her letter-writing is too steep for words. She can even give that epistolary champion, Wilkins Micawber, points at the game.

I am sorry to have to record the suicide of John Lancaster, who built the Shaftesbury Theatre in this city. The sad event took place yesterday, when poor John—ever an erratic fellow but ever a straightforward business-man—de liberately walked into the sea at Blackpool, where he had been staying, and so drowned himself before help could be afforded. Poor Lancaster was a Lancashire calico printer, at one time possessed of vast wealth. He had not been too lucky of late, however; moreover, he had behaved so strangely that his wife (Miss Wallis, the actress) had to sue for a separation. All these matters clearly preyed upon the once sturdy old man's mind—and hence the tragic sequel.

By way of celebrating the two hundredth performance at the Vaudeville on Wednesday, *A Night Out*, called on your side *The Gay Parisians*, the management, namely George Edwardes, representing three-fourths of the capital, and the Brothers Gatti, representing the remainder, put on a smart little new piece written by W. H. Risque, acting-manager of the house, and entitled *Round A Tree*. The said Edwardes, who seems to be securing all the theatres, has now just secured the Avenue, from which Monte Carlo has just departed, in order to transfer thither *My Girl from the Gaiety*, where in the course of a fortnight or so the new circus place must be produced.

H. J. Leslie seems to be emulating his erstwhile employer, Edwardes, in the gentle art of theatre-acquiring. He (H. J. L.) has not only secured the Olympic, as I have already told you, but he has also secured the Strand, whereto to produce, by the aid of sundry syndicates, a series of farce-comedies; and he now has his eye upon one or two other playhouses for musical production, and in short he is becoming quite a theatrical octopus.

Miss Fortescue has this week made her first appearance in London, at the New Borough Theatre Stratford, as Rosalind. She is rather short for that "more than common tall" young lady, but she plays it far better than I would have thought possible. She has certainly a Gargantuan appetite for work, for only a week or two ago she added to her already large repertoire Genevieve Ward's *tour de force*, *Forget-Me-Not*, and now she has actually the temerity to announce that she will presently take on Henry Arthur Jones's ill-fated play, *Michael and His Lost Angel*, in which she will, of course, impersonate the angel which was lost, or, let us say, mislaid.

Charles Hawtrey's new play, *Mr. Martin*, with its strange notions of American characterization, disappeared from the Comedy Theatre to night after a few weeks' run. Hawtrey will, on Thursday, put on R. C. Carton's long-tailed play, *The White Elephant*, which is said to be so screechingly funny that the actors have to stop the rehearsals in order to get their laughs out. Speaking from a long experience, I am constrained to regard this as an ominous sign. Actors are the very worst judges of a play that I have ever met. But let us hope that this time their record in this connection will be broken.

Beerbohn Tree is, I have just learned, very ill, but he hopes to be able to sail for your city to-morrow per the *St. Louis*. Ellen Terry is also very ill, and will, it is thought, have to give up playing for awhile. In order to be ready for emergencies Irving is hurrying forward his revival of *Richard III*.

We are in for a new theatre on Monday—namely, *The Shakespeare*, at Clapham Junction. This is the first time W. S. has had a theatre named after him in London. In order to appropriately mark the occasion, the opening production will be the Gaiety piece, *My Girl*. Think of it! They might just as well have altered the name for this event to *My Girl—Anne Hathaway*, mightn't they?

GAWAIN.

## NEW PRODUCTIONS ON THE GERMAN STAGE.

(Special Correspondence of The Mirror.)

BERLIN, Nov. 10, 1896.

The new Theatre of the West as it is called, situated in the Western district of Berlin, began its career under unfortunate circumstances. First of all, a few days before the opening, the management saw fit to dismiss the director, Paul Blumenreich, charged with fraud. Next the selection of play chosen for the opening performance was unwise. *Thousand and One Night* may do for a town in the provinces, but the Berlin public is a bit beyond such things, and though the audience was in the festive frame of mind usually attending the opening of a new house, it was a distinct failure. Moreover the company though containing some good talent is new, and the members as yet work individually, and not as a whole.

After *Thousand and One Night* came a still less successful venture, *Married Young*, by Wolfgang Kirchbach. This survived but a few nights when the late von Roberts's last play, *Faithful*, was put on. This was but little better, and in desperation the management turned to the classics. Now Schiller's *Robbers* and Lessing's *Minna von Barnhelm* are drawing good houses, and *Hamlet* is on for next week.

The ill luck which has attended the Lessing Theatre all season seems to have come to stay. There was a slight flatter of expectation preceding the new three-act comedy of Adolf L'Arronge entitled *Anna's Dream*, especially written for Georg Engels. But it died away after the first performance. We can forgive a thin plot in a light comedy provided we have a plenty of comic situations and jokes to laugh at. But when these are thin, too, some even emaciated, then we cry out "Stop!"

The principal thing in favor of *Anna's Dream* was that it had Engels on the stage continually, and his droolery kept the audience in a good humor, and will doubtless hold the piece above water for some dozen performances. The play, however, on which Director Blumenthal had lavished his hopes and a good bit of a something more material was Maurice Donnay's *Les*

*Amants*, which had a long and successful run at the Paris Renaissance. Director Blumenthal submitted this play to that abolitionist of all abominations—the police—on the 25th of last September, expecting at most to receive orders to prove down certain scenes. Receiving no reply he concluded it was all right, and proceeded with rehearsals. Seven rehearsals had already taken place, costumes and scenery were ordered, when word was received to the effect that it was forbidden. Of course, Blumenthal will put in an appeal, and will doubtless have his way in the end, but it is most annoying especially now when the Lessing is in need of a drawing card.

We had the doubtful pleasure of viewing a translation and adaptation from the pen of Matkowski of the once celebrated Spanish drama, *Garcia of Castaner* by Francisco de Rojas, last week at the Imperial Schauspielhaus. Herr Matkowski always has the courage to act. The play, with its twisted ideas of honor and old-fashioned Spanish etiquette, was not particularly well received. Yet, in a way, it is plausible, and there is an idea therein for a stirring melodrama if any one cared to use it. Matkowski succeeded in acting as badly as was possible; even the applause of his old admirers and there were many fair haired, dreamy-eyed maidens in the audience, could not drown the hisses which greeted him after the second act.

After all this, it is a real pleasure to record the great success achieved by Sudermann's three one-act plays, *Teja*, *Fritzchen*, and *Das Ewig-Waechliche*. *Teja* (Joseph Kainz), the last king of the G-thes, reluctantly submits to the wishes of his people and weds Balhilda (Agnes Sorma), a maiden strange to him. His land is surrounded by the enemy, he and his people face to face with starvation, and in this condition he mounts his throne to say a cheering word on this most cheerless day. He bids those gathered together to celebrate his marriage with feasting on what is left in the tower, and when the ships come in, the ships now long delayed, there shall be great rejoicing; but here a messenger whispers in his ear, the watchman has returned and reports the ships as lost. A moment's silence and *Teja* continues, dazed and faltering, "great rejoicing and feasting, and long tables spread in white, with meat and bread, and wine and Southern fruits—all that and more when the ships come home!"

He bids the women disperse and he and his warriors take counsel among themselves. He tells them there is but one way out of it. The few that are left (there are not more than twenty) must take their swor's and meet the enemy on the morrow. Of living there is not a thought, but at least they can die as warriors and not like starved rats in a hole. He commands strict silence toward their women, of whose courage he has a poor opinion, and bids them meet him at midnight. He is alone when Balhilda enters bearing bread and a cup of wine. There ensues a scene dainty and refreshing as a sunbeam after a night of darkness. *Teja* finds in this woman a heart of sympathy, a soul that understands him as do none of his warriors. He tastes for the first time a sweetness in the life he must relinquish, and with this sweetness comes the midnight. He tells Balhilda of the approaching death. She understands, and gives her blessing in silence. The warriors enter. "Is all quiet without? Do the women sleep?" "Sire, the news of our departure was somehow noised about, and—" "And they cried and wrung their hands!" "Ah, sire, they kissed us in silence on the brow and gave us their blessing!" "They, too? Truly we are a people of kings! Oh, the pity of it! Come!"

It will be difficult for one who has not lived among and known the Germans thoroughly to appreciate Fritzchen in its full meaning. In this little sketch Sudermann does a daring thing. He makes a tragic character of a blonde lieutenant. Such an experiment, I can safely say, has never before been tried in the history of the German stage. If general or major, certainly, even a captain, but a young lieutenant with the proverbial cropped blonde head and the small moustache. This to move an audience to tears. Six years ago Fritzchen (little Fritz), only son of Major Von Drossel, loved his cousin Agnes. His father, considering him too young for marriage, bade him first go into the world and live. Fritzchen follows the advice of his much-experienced father and departs. When the act opens no news has been received from him for two weeks. His mother, whose idol he is, and whose state of health is such that the least shock may cause her death, is kept in ignorance. One fine day, he suddenly returns and in answer to his father's searching questions the truth must out. He had followed the advice of his wise parent, has been horsewhipped by a justly angry husband, and the matter is now pending whether or not he may meet his foe on the field of honor. And he, the mother's boy, returns to take a silent farewell of his parents and of Agnes, never intending that the true situation should be discovered. Permit me to say here that there is a rule in the Prussian army which by the way, is only now being amended, to the effect that when an officer is struck, if only a slap of the hand, he is privileged to draw and use his sword. But if he is struck, and does not draw, through lack of opportunity, courage or what not, he is in disgrace, and his resignation is expected; or if he draws his sword before he is attacked it is equally a disgrace and his resignation is likewise expected. And Fritzchen's sword was, as he hesitatingly confessed, not at hand. That is all. The grateful news comes, the duel is fixed for the hour of noon. The nervous, unsuspecting mother chatters of this and that; a few hasty words, a wave of the hand, an *au revoir* and "little Fritz" is gone.

*Das Ewig-Waechliche*, which Sudermann terms a jest in one act, is a rocco picture, dainty in coloring and exquisite in execution, framed in verses so subtle and flowing they would do credit to any modern poet. Frau Agnes Sorma and Josef Kainz showed themselves in all three plays masters of all that is true and beautiful in dramatic art. Frau Sorma's rare personal attraction was never shown to better advantage, especially in the last play. She resembled a statuette of Meissen porcelain, so dainty and graceful were her poses. The versatility of Josef Kainz is so well known I need not dwell upon it here. I have yet to see the actor who could play three such totally different parts in so masterly a fashion.

Z. E. H.

## TO CARE FOR BURTON'S REMAINS.

At the last regular meeting of the Board of Trustees of the Actors' Fund, held Nov. 5, the matter of the Fund taking action to secure a suitable resting place for the remains of the comedian, William E. Burton, was discussed and referred to the Cemetery Committee with power. Burton's body now lies in the old St. John's Cemetery in this city, whence it must soon be removed as the property is required for building purposes.

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# VAUDEVILLE STAGE

A NEW FACE IN VAUDEVILLE.



MOLLIE FULLER.

Among the prominent performers who have recently gone into vaudeville none is better known or more popular than Frederick Hallen and Mollie Fuller, who are winning new laurels with their clever singing, dancing, and talking sketch, in which is embodied the essence of all the clever things they have said or sung during their entire farce-comedy career.

Above is a picture of Mollie Fuller. Miss Fuller has been before the public for several seasons, and her winning personality and smart comedy methods have established her as a favorite everywhere she has been seen.

She and Mr. Hallen in their next sketch play cleverly into each other's hands, and the result is a pleasant half hour of refined fun.

## THEATRES AND MUSIC HALLS.

### Pleasure Palace.

William Pruette heads the list in his Carmen burlesque, assisted by Marie Bell. The others are Binns and Binns, musical comedians; Maxwell and Simpson, illustrated songs; Williams and Walker, "two real coons"; Lizzie B. Raymond, comedienne; Griffin and Du Bois, comedy acrobats, the Troubadour Four, singers; Rice Brothers, comic bar act; Mlle. Vonare, equilibrist; Frey and Fields, in The Tramp's Reception; Frances Wilson and Julia Raymond, late of Rice's company, in songs and dances; John Zimmer, clown juggler; F. Wilbur Hill, bassist; the Aherns, aerial gymnasts; O'Rourke and Burnett, novelty dancers; Daisy A. Ward, serio-comic; and June De Champ in character changes.

### Tony Pastor's.

Josephine Sabel is this week's star. The others are Mlle. Rialta, the electric fire dancer; Uthman, the armless wonder; the Carmen Sisters, banjoists and soubrettes, who make their first appearance in New York; Cora Rott, serio-comic; Lillie Western, musical specialist; Barr and Evans, comedy sketch; the Harmonic Trio (Thomas Goodwin, Henriette Wheeler and George B. Brennan), singing comedy act; Sheddman's dog and monkey circus; Castellat and Hall, acrobatic comedy sketch; Mlle. Kanorchi, lady magician; Kenno and Welch, acrobatic grotesques; Morrissey and Proctor, jig and reel dancers; Maud Dettv, negro ballads; and Ray Burton, rifle shot on the slack wire. Tony Pastor sings every evening, as usual.

### Proctor's.

Pauline Hall makes her first appearance here and heads a list which includes the three Sisters Macarte, wire artists; Lieutenant Nobel, ventriloquist; Count Kaoly, equilibrist; Ena Bertoldi, contortionist; Spink and Spink, comic gymnasts; the Mexican Trio, singers; the Garisons, travesty duo; Nelson Trio, comedians; Horwitz and Bowers, comedians; Dudley Prescott, "the human brass band"; Daily Brothers, comedians; the Altheas, songs and dances; Warren Richards, comedian, and Amy Miller, dancer.

### Keith's Union Square.

Billy Emerson, the minstrel, and Mr. and Mrs. Sidney Drew in a new sketch are the star features of a bill which includes Lumiere's Cinematographe Jones and Robinson, comic bar act; Bruet and Riviere, droll French duetists; the Three Vilona Sisters, violinists; the Cosmopolitan Trio, entertainers; Carroll and Hinde, comedians; Mat Farnum, dancer; Spaulding Bros., Wills and Barron, comedians; Heely and Marba, Celest, wire act, and Frank F. Holahan, operatic baritone.

### Koster and Bial's.

Low Dockstader makes his first appearance here as "Jawny De Peach." Tim Cronin, monologist, and the Borells in their musical sketch are also seen here for the first time. The other features are O'Brien and Havel, acrobatic sketch; Werner and Rieder, Tyrolean duetists; Stewart, the bicyclist; the Six Glimmerettes, acrobats; Lona and the Sisters Barrison, and the American Biograph with views of the Yale-Princeton football game.

### Hammerstein's Olympia.

The Cherry Sisters remain as the chief feature of a bill which includes Papinta who is in her last week; the Angela Sisters, who sing and whistle; Maud Raymond, comedienne; the Hanlon Trio, trapeze artists; the Florenz troupe, acrobats; Amann, facial artist; Alexandra Martens, beautiful rifle shot, and the De Forrests, whirlwind dancers. A novelty is offered in the person of R. F. Outcault, the creator of Hogan's Alley and the Yellow Kid, who draws funny pictures and recites.

### Weber and Fields's Broadway Music Hall.

The Geizer continues the chief attraction here, with its fine cast of favorites, its pretty girls and its fun and music. The olio includes Besse

Bonehill, comedienne; McIntyre and Heath, negro comedians; John T. Kelly, Irish comedian; and Harrigan, the "pretty good" tramp juggler. Gerlie Reynolds remains as the poster girl.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—M. Bruet and Mme. Riviere made their reappearance and were welcomed heartily. Their work is the same as before, and, as usual, made a hit. Their cat duet and imitation of violoncello, violin and guitar met with special favor. E. Ten Plympton and Agnes Proctor continued in Old Love Letters. Ara, Zebra and Vora did their clever balancing and somersault act, with its accompaniment of sleighbells and electric lights. Carr and Jordan were seen to advantage in their sketch, which includes good singing and amusing travesty work.

John D. Gilbert appeared in an eccentric make-up, and with many odd moves and gestures proceeded to unboon himself of a varied assortment of humorous remarks and songs. Mr. Gilbert's monologue contains a great deal of originality and lots of quaint humor. Some of his wit, however, is a little too subtle for his audience, and some of his best points were passed without recognition.

Sparrow, the clown juggler, assisted by a long suffering and intelligent super, dressed as a donkey, made a good deal of fun between his juggles. Nellie Seymour, one of the brightest of our serio-comics, repeated the success she has achieved here on former occasions, and won a number of well-deserved encores. Kharna and Cole made a big laughing hit in a very bright German sketch, which is full of bright lines and funny business. The Reed Birds, which now number seven, introduced a new sketch, which contained some clever lines and new songs. A novel electric decorative effect was used in this act. The Four Luciers played smartly on their instruments. The Ali Brothers bowed and did some interesting acrobatic work in the Arabian style. Will F. Denny sang his comic songs with his accustomed dash and vim. Emery and Marlowe secured several laughs with their burlesque, and Professor L. Fox imitated all kinds of birds with great success.

Lumiere's Cinematographe continued to astonish and amuse. A few new views were shown which are quite interesting. The new local views have not as yet arrived from Europe.

PROCTOR'S.—Vernona Jarbeau succeeded in pleasing large audiences at every performance here last week. She sang a new song in the English, French and Yankee dialects, which made a hit. She has been working up her imitation of Chevalier, and now does the "Little Nipper" song in a full suit of coster clothes. She put a great deal of ginger into her singing of "Jus Que La" and "Not the Only Pebble on the Beach." Of course, she displayed her figure to great advantage in a superb costume of blue silk, with a cloak of filmy lace.

Binns and Binns prepared for their coming European trip by giving a series of farewell performances on the coach horn and other instruments. Francis J. Bryant sang his own song, "Be Good, My Father Said," and told some of the late J. W. Kelly's stories. Maud Beall-Price made a pleasing impression with her imitations of different kinds of singers, and received considerable applause. Mlle. Vonare and Count Kaoly divided the honors in the equilibristic line. The everlasting Pantzer Brothers, who are becoming as familiar as the drop-curtains or the steady job piano players in our theatres, went through their head-balancing act as usual. It is time for them to begin to astonish the citizens of the other cities with their feats.

Post and Clinton were seen in an odd sketch, which is amusing. Mr. Post is a nimble dancer and an expert acrobat, and Miss Clinton helped him to make his points tell. Bertha and Johnny Gleason made a very neat appearance, and made a hit with their single and double dancing acts. Clermont's piano playing poodle, and his roosters, sucking-pig and other pets were laughed at and applauded.

Merritt and Gallagher were amusing in a very eccentric comedy sketch, in which they introduced dancing, both of the sand and clog variety. Others who appeared were St. Clair and Lorena, Sheehan and Sheehan, Ella Morris, female ventriloquist; Gilmore and Boshell, the Sisters Onri, jugglers on the revolving globes; and Miller and May, German sketch team.

HAMMERSTEIN'S OLYMPIA.—As a result of a vigorous stirring up of the curiosity of the public, the music hall of Olympia was filled to its utmost capacity on Monday evening of last week. Extravagant accounts of the unique performance of the Cherry Sisters of Cedar Rapids, Ia., had been printed in the newspapers during the week previous, and an expectant crowd was on hand to greet them. They made their appearance about 10 o'clock, wearing costumes made of red calico, and looking very unhappy. They sang a version of "Ta-Ra-Ra Boom De Ay" with a bass drum accompaniment played by the youngest one, who is the pretty one of the family. When this was over, Jessie, the beauty, sang a song called "Fair Columbia," the words and music of which she wrote herself. Then Addie and Lizzie appeared and sang a song which was supposed to be in the Irish dialect. It could have been anything at all, as none of it was heard, owing to the noise in the house. Little Jessie sang a song about the World's Fair, and later appeared in her bare feet and sang of the woes of a poor flower girl.

The prize selection offered by these deluded women was "The Gypsy's Warning," which was done by three of the girls. One was dressed as a bold, bad man, with a moustache and an alpine hat and a mackintosh. He was evidently making love to the other, who was dressed in white muslin. The third one was the gypsy, who was apparently warning the young woman to beware of the young man. This act afforded the audience a fine chance to hoot and yell, and not one word could be heard above the din. The painful spectacle wound up with an essay by Effie and a song and dance by Addie, who smeared her face with lamp black in order to give the impression that she was a darkey. The noise at this point was so loud that the Cherrys left the stage. Effie reappeared in a moment accompanied by Alfred E. Aarons, who was in an immaculate evening dress make up. The duo were greeted with cheers. Mr. Aarons held up his hand to command silence, and then announced that Miss Cherry would like to make a little speech. The "speech" was drowned in yells and catcalls, and Miss Cherry made her exit.

The scene during the performance was like those witnessed when James Owen O'Connor trod the boards. Would-be humorists made flabby attempts at wit, and their remarks were greeted with yells of delight. It is to be hoped that these poor creatures are playing on a percentage, as they have drawn the largest houses Olympia has had since Yvette Guilbert played there.

William De Boe did some remarkable feats of balancing on a trapeze, the De Forrests did their whirlwind dance, the La Porte Sisters danced

and sang, the Poluski Brothers were funny, the Valdares did some good work on bicycles, Alexandra Martens looked handsome and shot at a target with great accuracy of aim, Papinta whirled about before her mirrors, the Florenz troupe did their tumbles, Amman made faces, Prince Kokin juggled deftly, and the Hanlons went through their marvelous mid-air performance, but all these were received with more or less indifference, as the interest of the audience centred in the freak performance of the girls from Cedar Rapids.

Up on the roof the Bal Champetre attracted an immense crowd. The Sie Hassan Ben Ali troupe of Arabs made a big hit, as they had lots of room to show their best acts. The Valdares scored as usual with their bicycle feats, and a game of polo on bicycles caused the audience to cheer frequently.

KOSTER AND BIAL'S.—Cissy Fitzgerald winked her last winks and stepped her final steps last week, and the vaudeville stage will know her no more. The newcomers here were Joseph Gert, who did a neat acrobatic act on a revolving globe, and Mlle. Flora, a serio-comic and slack wire performer, who used almost every bit of business done by George Austin.

Several new local views were shown on the American Biograph, which were warmly applauded. The Rogers Brothers continued to make a hit in their German sketch. O'Brien's acrobatic drunk sketch brought down the house as usual. The Barrisons sang their duet songs and Lona exhibited her trained horse. The Glimmerettes were applauded for their fine acrobatic work. Werner and Rieder yelled and Williams and Walker showed what "two real coons" can do when they want to be funny.

PLEASURE PALACE.—Ada Deaves made her first appearance in vaudeville, and scored a decided hit. She appeared as a mulatto girl addicted to the bicycle habit, and wore the most original and startling make up seen here in some time. Her costume consisted of a bright yellow jacket trimmed with braid, a large hat, wide green silk bloomers with big white spots on them and fancy golf stockings. She sang "I Want Dem Presents Back" and a catchy melody of coon songs. She changed her costume and appeared in a pretty dress with a short skirt, and sang a spirited march song. Miss Deaves is a clever artist, and is a welcome addition to the vaudevilles.

Joe Hardman was successful with his quick talk monologue, and told some jokes which were really funny. Pauline Hall sang five or six songs in a way which compelled the heartiest kind of applause. She has made an emphatic hit in vaudeville, and seems to know just what songs will suit her audiences. Barr and Evans had one of the best places in the bill, and justified this distinction by doing some very clever work. Griffin and Du Bois were applauded frequently for their comic acrobatic work, which is out of the ordinary. The Three Macarte Sisters proved themselves experts on the tight wire, and two of them showed their strength of jaw by holding a wire with their teeth while the third one stood on it playing "Home, Sweet Home" on a mandolin.

Good sketches were done by the Blondells as "the Society Kids," Parkinson and Roth as "a Crazy Pair," and the Altheas. Spink and Spink were funny in their acrobatic act. Silver and Sparks and Mabel Arnold divided honors in the musical line. Leah Starr sang new songs and danced gracefully. Al Lubin sang of the beauties of the Bowery, and Annie Sylvester did a number of clever tricks on a bicycle.

TONY PASTOR'S.—Low Dockstader repeated his hit as "Jaunty De Peach," and brightened up the act with some new gags. Sager and Fanny Midgelev were as amusing as they could be as "the kids." They are unexcelled in this specialty. Maud Raymond sang several catchy songs well, and Cora Rott did the same. The Nelson Trio sang, danced and joked. Welby, Pearl, Keys and Nells were applauded for their expert clog dancing. Katharine Gyles swung her clubs cleverly. Harry Thomson got a number of laughs for his amusing stories; Wolf and Walters, Edwards and Kernell and the Non-descript Trio introduced diverting sketches. June Dockamp sang and danced pleasingly. James Macev won applause by his spirited singing of descriptive songs, and O. K. Sato juggled and threw in a little fun for good measure.

Tony Pastor's parodies were encored until he was weary of singing.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Billy Emerson's graceful dancing and well timed witticisms won him numerous encores. He is as blithe and merry as of yore. Josephine Sabel succeeded in winning loud and vigorous applause with her songs, sung in different languages. She is very vivacious, and is a hard worker. Massaud and Abachi repeated the hit they made here some months ago in their clever acrobatic act. Sam Bernard brought plenty of hearty laughs with his Dutch speech and eccentric clog dancing. Lynch and Jewell opened the performance with their clever singing and dancing sketch.

The Geizer continued to attract big houses. New lines and business are put in every night by the versatile and original members of the cast which still includes Charles J. Ross, Sam Bernard, John T. Kelly, Thomas J. Ryan, Mabel Fenton, Yolande Wallace and Bobby Burns.

Gerlie Reynolds has danced herself into great popularity as the "Poster Girl" and the scene when she appears, leading the Yellow Kid by a string, always brings hearty applause. She is especially featured on the programme. The five "Embarrassing Sisters" are still an amusing feature, and their "trained" horse is as popular as ever.

## SOME CONTINUOUS STATISTICS.

Last week was the 32d of continuous vaudeville at Proctor's Twenty third Street Theatre. Over four millions of people have been amused during that time, and more than thirty-five hundred acts have been presented. As most of the acts were done three times a day, it is as safe to say that eleven thousand turns have been done since the house has been run on the continuous plan. Over one hundred thousand jokes have been sprung, many of them being "repeaters." Thousands of songs have been rendered and hundreds have been murdered during those two hundred and two weeks, which have been filled with interest for the public and with profit for Mr. Proctor.

## NEW VOLKS GARDEN OPENED.

The new Volks Garden, erected on the site of Grace Chapel in East Fourteenth Street, was opened on Saturday night, under the management of David Kraus, formerly of the Imperial Music Hall. A small admission fee will be charged on Saturday and Sunday nights, but on the other nights the admission will be free.

The seating capacity is about 1000. The spectators sat at tables on a level floor. The opening bill included Eddie Leslie, Clara Simpson, Mabel Geyer, Beatrice Leo, and Silas Johnson, the original "Yellow Kid."

## SADNESS AMONG THE SERIO COMICS.

If you meet petite young women with short, curly sunset hair on Broadway these days, wearing a sad and pensive air, you will know that they are either soubrettes, serio comics or comediennes who are "at liberty" with very little chance of being anywhere else during the season.

The reason of the serious air which is so unlike their usual gay aspect is that Manager Proctor has decided to eliminate the serio comic to a great extent from his bills hereafter. Time was, in the happy days gone by, when there would be a round dozen of fluffily haired maidens doing songs and dances at the two Proctor houses. They were sandwiched in between acts and while some of them were pleasing as a relief from the antics of the comic juggler or the quips of the sketch team, there were others who were a trifle "on the Hoboken," as the Bowery boys say.

Single turn comedians who have outlived their usefulness, as such, and who are thinking of doing sketches, will find plenty of partners in the small army of song and dance girls who are now in that unblissful state where there is "nowhere to go but out, and nowhere to come but back."

## CLOSING OF THORNTON'S COMPANY.

James Thornton's Elite Vaudeville company closed in Philadelphia on Saturday night last. This organization has been on the road about eight weeks under the management of Sam Wolf. It played the week of Nov. 16 at Gilmore's Auditorium, Philadelphia. Salary day being Tuesday, Nov. 17, and Wolf not having the money, Manager Gilmore advanced it, paying the company personally. Wolf left the company on Thursday without notice, and this led to the disbandment of the organization on Saturday evening, Nov. 21. The company appointed William B. Henry to look after their interests and received their pro rata share of the week's receipts. James Thornton claims that he loses \$800 in back salary, other-wise everything has been paid up. The closing throws the company out of engagements. The list includes Prince Flatow and Carrie Dunn, O'Brien and Wright, Harry LeClair, Edwin Latell, the Morellos, Newell and Shewell, and James and Bonnie Thornton. The latter will now fill individual dates, playing this week at Albany, N. Y.

## FOOTBALL NIGHT.

The students of Yale and Princeton took possession of the music halls on Saturday night and had a very jolly time. They enjoyed the Cherry Sisters' performance at Hammerstein's and the Barrisons' act at Koster and Bial's immensely. They took possession of Olympia's roof and joined in the revels of the Bal Champetre with great vim. Their conduct was fairly respectable, and no arrests were made.

A game of football was played on the Olympia roof with women as contestants, which was a source of great amusement to the spectators.

## OUTCAULT AT OLYMPIA.

R. F. Outcault, who created "the Y-flow Kid" and the Hogan's Alley pictures, has gone into vaudeville. Mr. Outcault has other talents besides that of drawing comic pictures, and he will try to amuse the patrons of Olympia with dialect stories, verses and imitations. He will also do lightning art work in charcoal and oils. He is said to be able to make an oil painting a thousand times quicker than any other man in the art business.

## NICHOLS SISTERS GOING ABROAD.

The original Nichols Sisters, Mabel and Lulu, known as "the plantation swells" have just closed a three-weeks' engagement over the Keith circuit and have made a most favorable impression with press and public in each city visited. This is their last American appearance for six months, as they sail for London on Nov. 21, where they are booked for eight weeks. They also play Johannesburg, S. A., at the Empire Theatre of Varieties.

## EVA NUDGE IN VAUDEVILLE.

Little Eva Nudge, who has been singing, dancing and reciting for the entertainment of the good folks on the Y. M. C. A. and church circuits for several years past, will celebrate her sixteenth birthday on Dec. 5. She will then be able to glide from under the watchful eye of the Gerry Society, and will enjoy her freedom by making her debut at Keith's Union Square on Monday Dec. 7.

## LEOLA MITCHELL IS WELL.

Leola Mitchell, "the Living Doll," who has been suffering from throat trouble for four weeks past, has entirely recovered. She opened yesterday at Keith's new theatre in Boston, and will go over the entire circuit. Miss Mitchell had to cancel a nice engagement at Hammerstein's Olympia on account of her illness. She will probably sail for Johannesburg after her engagement on the Keith circuit.

## FREDA WEST HONORED.

Freda West, of Al Reeves's company, was presented with a handsome diamond ring on the stage of the Star Theatre in Brooklyn on last Wednesday evening. The presentation speech was made by Arthur Lawrence, who told of the high esteem in which Miss West is held by her Brooklyn friends. Later in the evening Miss West was entertained at a banquet at Knickerbocker Hall.

## ANNA HELD WILL REMAIN.

F. Ziegfeld, Jr., has signed a new contract with Anna Held, by the terms of which she will remain in America ten weeks longer than she originally intended. When she finishes in Chicago with A. Parlor M-tch, Mr. Ziegfeld will take her on a tour of the large cities with a specially organized vaudeville company. Her milk baths and bicycle rescue have been heard of in every big town, and profitable business is expected.

## HOWARD DUNHAM DEAD.

Howard Dunham, the acrobat who was injured by a fall while attempting a triple somersault from the top of the tent in Barham and Bailey's Circus some time ago, died on Saturday in the Chicago Hospital. He had great hopes of ultimate recovery, but on Saturday he grew suddenly worse, and death relieved his sufferings in a few minutes.

## BIG STARS GOING INTO VAUDEVILLE.

Robert Grau has been busy making himself for several weeks past making tempting offers to well-known legitimate stars to enter vaudeville. He has succeeded in several notable instances, and the results of his hustling will be shown shortly. He has paired off Signor Perugini and Mathilde Cottrelly, who will appear at the Pleasure Palace in a dainty little operetta, called



A Midnight Promise, on Dec. 7. Richard Harlow, of 1021 Ave. C, is another deserter from the legitimate. He will be seen in a new sketch at the Palace on Dec. 14. Grace Thorne has contracted to appear on the Keith Circuit in August. Thomas's Affair, thoughts, and Sibel Johnson will, with the assistance of Lyon Adams, late of Roca's company, do A Woman's Way at the Palace, beginning next week.

#### SUIT AGAINST HAMMERSTEIN.

A. M. Beyer and Co. of Pittsburg have begun a suit in the Supreme Court against Oscar Hammerstein for the purpose of setting aside the transfers of his property to his wife and sons, alleging that the transfers were made with intent to defraud his creditors. They have a judgment against Mr. Hammerstein for \$7,000 for plumbing.

In this suit the plaintiffs demand that a receiver be appointed to sell the property to satisfy judgments, and that the wife and sons of Mr. Hammerstein be compelled to account for all moneys received by them.

Mr. Hammerstein is not disturbed by this suit. He declares that he has ample property to satisfy all proper claims against him, and smiles serenely upon the vast crowds who nightly gather on his roof garden.

#### VAUDEVILLE JOTTINGS.

Vida Keane, who has been playing dates this season with "Babe" Moore, of the Moore Sisters, will work alone for the rest of the season, doing her character change wire-act. She will visit her parents in Missouri in February, and later will go to New Orleans.

Fields and Lewis, who represent Weber and Fields with the Vaudeville Club, report big business, especially in Philadelphia. The Stewart Sisters joined the company in Pittsburg last week for the season.

Extra morning performances will be given at the continuous houses on Thanksgiving day. This means a lot of extra work for the performers, who will have to eat their turkey in sandwich form behind the scenes.

David O'Brien's company, presenting The Blomberg Girls Abroad, opened at the Empire Theatre, Indianapolis, on Nov. 19. The following vaudeville performers are in the company: The O'Brien Brothers, May Rowe, the Leon Sisters, Miller and Leon, Bill and Edmond, Maxine Kelly, Alfred Calhoun, George De Carlo, the Suttons, Melville, Irene Gray, Adeline and Maxine, and Halma Walker. O. L. Mayhew is the musical director.

Harry Thompson's act made a hit at Pastor's last week.

James R. Adams continues to make a hit with his clown act at A Night at the Circus. He will probably close with the co. on Nov. 28, and will play dates the rest of the season.

Barr and Evans were promoted from fourth place to tenth on the bill at the Pleasure Palace last week after the first show. They made a distinct hit.

The fifth vaudeville concert was given at Olympia on Sunday night. The bill included Josephine Sabel, the Poinisks, James F. Hovey, the Angela Sisters and Pearl Andrews.

Isam's Oriental America is featuring the following late songs: "I Want You Presents B. K.", "A. Coons Look Alike to Me", "You're So Good, Daddy", "What Would Your Answer Be?", and "By a Brook Sat a Lady." Isam's other company, the Octonovs, are also singing, together with the above-mentioned songs. "My Gal is a High Born Lady", "Ver Baby's a Comin' to Town", and "Honey, Don't You Love Me?"

Tom Maguire has gone to Ottawa to arrange for the opening of the Academy of Music in that city under his management.

The "Prize" Sisters, who will burlesque the Cherrys, will be introduced into The Gazer this week at Weber and Fields' Broadway Music Hall.

Phyllis Allen's new song, "Think Once Again Before We Part," is said to be as big a success with her as "Say An' Rejoice." It is by the authors of the Western success, "She is the Daughter of Officer Porter," also arranged as a vocal duet.

Signor and Madame Borelli closed with Fregoli at Washington on Nov. 21, after a twelve weeks' tour with the great impersonator. They opened last night at Koster and Saks, where they will remain for some time. They have received offers from F. F. Proctor and Weber and Fields.

"Lucy Lee" is a new comic song, written by the author of Jack and the Beanstalk, and is published by M. Witmark and Sons. It is now being sung by George Thatcher and Ed Marble with success. Leola Mitchell is also doing it.

Cushman and Holcombe have met with great success in the Hopkins houses in St. Louis and Chicago. They are at the Olympia in the latter city this week, and next week go direct to San Francisco, where they open Dec. 7 for six weeks on the Orpheum Circuit.

Max L. Morris, of Weber's Olympia company, has been promoted to the position of advance representative. When he entered on the duties of his new position he was presented by Mr. Weber with a new suit of clothes and he received a gold-headed cane from the company.

Williams and Walker, the colored comedians at Koster and Saks, have placed two new songs with their publishers, M. Witmark and Sons, entitled "Hannah, You Won't Do," and "Mamma's Pickaninny Boy."

"The Raccoon and the Bee," the successful song introduced in My Friend from India at the Bijou, continues to receive numerous encores nightly. It is sung by Ed Abelen and Miss Giroux.

Ada Deaves made a very pleasing impression upon the patrons of the Pleasure Palace last week. Her comic bicycle girl is entirely different from anything now before the public and she will undoubtedly enjoy a very prosperous season.

The Finney's James and Rose, whose unique aquatic act created a sensation here a couple of years ago, will make their American reappearance at Keith's Union Square on Dec. 7. They will spend nine weeks on the Keith Circuit.

Willie Collier, of the Miss Philadelphia company, is featuring with great success House and Seaver's mock ballad "As They Did in the Days of Yore."

A new comic Irish song entitled "Smart Man Felix Casey," is being introduced in Peter Dailey's co. by James Kelly with fine ensemble effects. Peter Dailey is also singing "Willie off the Yacht," by John L. Golden.

#### VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—It is a pleasure to report good business, and excellent attractions for Thanksgiving week, at our vaudeville houses. This style of entertainment is looked on here with great and constantly increasing favor.

Manager William J. Gilmore has a strong attraction at the Auditorium in the Russell Brothers. Jennie Yeaman is a great card; John Carroll, McAvoy and May, Mazur and Mazetti, Stanley and Birbeck, Rossi Brothers, Meyer Cohen, and Dietz and Don in brilliant programme the features. Fregoli, the Italian mimic, aided by variety talent, is booked for week 20.

The Bijou Theatre has a pleasing and very attractive card in George Lockhart's wonderful troupe of performing elephants. Lumiere's Cinematographe, with new features of moving figures, continue as a standard attraction. The olio introduces Four Laciers, reformed musical act, Robinson Baker Trio of athletes and singing comedy artists; Kaine and Elmer, Harding and Ab Sid, Mlle. Olive, Lynn Sisters, Carr and McLeod, Terry and Elmer, Fred and Harry Mayo, James and Fanny Donovan, and Douglass and Ford.

A ch Street Theatre, with English pantomime co., in Cinderella not up to expectations, and Aladdin Up-to-Date is in rehearsal for production 30, with hopes of better business.

Al Reeves's Big Show in a meritorious performance is at the Trocadero Theatre for the week to large patronage. It is a combination of white and colored artists in good selections and proved a strong card. Fred Rider's Night Owls follow 31. Fay Foster co. Dec. 7.

Vanity Fair Burlesque and Spectacular co. hold the week at the Lyceum. It is a good one, introducing Richard Muller, Essie Stanton, Delorelli and Clissando, Haidy and Jarvis, Muller and Dunn, Weston Sisters, and the spectacle, Jay New York or Fun at Coney Island, with special scenery, electric and mechanical effects. The patronage was large. This house has done well all season.

The living pictures with Viola Thorndyke in Harry Morris's Twentieth Century Maids created a great sensation in this city last week.

Andrew Jackson Forepaugh, brother of the late Adam Forepaugh, died in this city Nov. 8, aged sixty-three years. He was connected with the circus business for the past thirty years. The stock co. at the Kensington Theatre this week and are attracting fair patronage.

S. FERNBERGER.

CHICAGO, ILL.—The vaudeville theatres have been meeting with immense success the past week and with in a short time there will be more of them in the field. Hooley's Theatre was given over to Albert Chevalier and his entertainers, and royal entertainers they were. Chevalier made a decided hit, and was most ably seconded by Nora Giron, Harry Brett, Alfred W. West, Charles Bartram, Cyrus Dare, Twin Sisters Abbott, and Harry Atkinson. The last named is a wonder in his way, and was accorded a very hearty encore. The performance was an innovation in a vaudeville way, and does all concerned credit. It has been many a day since anything of the vaudeville order has been presented on the stage of Hooley's, but Chevalier's co. is so well organized that any theatre might be proud to have it as the attraction. The business was good throughout the week, and the patrons of this theatre seemed to appreciate all of the high-class specialties.

Hopkins's South-Side Theatre: There was the usual combination bill offered, which embrace Cushman and Holcomb, Mas et Freddie, Kelley and Burgess, Tanice Wallis, Havana and Andrews, Zanella, and Bond and O'Brien. The stock co. appeared in The Sea of Ice. Business great as heretofore.

Schiller Theatre: A big bill was on the boards of this very popular resort. Wood and Sheppard, the foremost of musical comedians, were the stars of the co. They have infused many new bright bits of business into their thoroughly enjoyable act. Galletti's monkeys were funny. Andy Jones and Little Allright introduced a clever and interesting specialty. Morris's pony circus attracted considerable attention. Joseph Photo's pantomime co. furnished a great deal of amusement; and Drawee, Rosch and Casletto, the Three Mafels, and Lumiere's Cinematographe finished out the programme to the entire satisfaction of all.

Chicago Opera House: Packed to the doors every night, and a splendid show was the state of affairs at this handsome theatre. Jay Kialgreed Tan Minson was in his usual genial way, but it was about impossible to see the show without the aid of a pair of stilt, a short man wasn't in it all. Hyde's co. gave an excellent performance, and a number of others were also on the list, which was made up as follows: Helene Mora, Johnny Wild, Thorne and Carleton, Newsboys' Quintet, The Four Cohens, Comoy and Ritchie, Harris and Walters, May Laverne, Heif and Vost, Charles Sweet, Calhoun and St. Felix, Fanchonville, MacCarthy, Schaeffer and Clark, Harry Fenton, and John and Lottie Burton.

Olympic Theatre: Standing room only is the rule here. The lobby of this pretty new place has at last been completed, and it presents a warm, rich appearance. Fred Hailen and Mollie Fuller were the headline, and a good one at that. The Eddy Family were also excellent, and the others all merit notice: Florence Bindley, Madame Chester, Llewellyn, Harry Armstrong, the Rosows, Mendosa Sisters, James McAvoy, the Lovetts, Mabel Casady, and Chris Lane.

Lyceum Theatre: Ferguson and Mack were the stars, and Manager Greiner also engaged a strong co. Margaret Ferguson and others contributed in a very satisfactory manner.

Imperial Music Hall: Opera and vaudeville is meeting with considerable success at John Cort's house. The Bohemian Girl was the opera, and the variety acts were distributed through the performance.

Sam T. Jack's Opera House: One of Mr. Jack's own co. furnished the entertainment, and a good one it was, opening with a very handsomely costumed ensemble entitled, A Parisian Soiree, followed by Sigfried, The Golden Trio, Anna Dare, Orange Blossoms, George Rehan, The de Philippis, and concluded with the burlesque, Old Age and Youth. Lottie Lewis, Billy Golden, Queenie Moore, M. E. Nibbe, Daisy Golden, Helen Edwards, C. Nibbe, all deserve mention, not forgetting Edward Morris, who was the hit of the piece, his dialect and make-up was very laughable. Standing room only throughout the week.

Orpheum Music Hall: Manager Joe Esslich offered a good combination of variety and opera, and gave a very pleasing performance. George C. Davis was possibly the brightest member, with the following assistants: Rawson and June, Waldo Whipple, Kira, Belle Wilton, John Early, Emma Weston, Joe Adams and the Orpheum stock co. in a burlesque, A King for a Day. Arthur J. Lamb, a local writer, will soon have a benefit at this place.

Managers Kohl, Middleton, and Castle have taken the lease of the Haymarket Theatre and will change the policy to continuous vaudeville. They take charge Dec. 7. This will give them three superb houses in Chicago, Chicago Opera House, Olympic and the Haymarket. They are surprising in fact and deserve the immense success which has attended them.

Thomas Prior, the well-known manager, has been selected to look after the affairs of the Irving Amusement Co., which has secured lease of the People's Institute Building and will put in four vaudeville performances a week: Tuesday, Thursday and Saturday matinee and night. The house will be called The Irving Theatre.

The Masonic Temple Theatre will be in readiness to open soon. Next?

BOSTON, MASS.—Eben Plympton and Agnes Proctor are at Keith's this week, in Old Love Letters. Others in the bill are Leola Mitchell, "The Living Doll," John Wilson and Bertie Waring, Fren Edridge, Ava, Zebra and Vera, Clement and Gore, Leroy and Clayton, Post and Clinton, the Gleasons, the Reed Family, Arnis and Wagner, Ray L. Royce, Benson, Miles and Lulu, George Dean Spaulding, F. H. Kent, the Brilliant Quartette, the Hewittes and Professor Wilbur's art views. The Cinematographe continues to prove attractive. Pupils comes next week.

Hop Booth has made such a hit at the Howard that she has been re-engaged, and has added the Bacchante to her poses. In the Howard bill appear Nelson and Millidge, Magee and Crammon, Scott, Sisters Union, B. C. and M. E. Clark, Coyte Brothers, Bob Brannigan, Gibson and Maw, Dick Leggett, John Phillips, and Black Marie, to say nothing of the entire Weber's Olympia co.

Our boys in the drama at the Grand Opera House this week, and the variety bills are Smith and Combs, the Leigh Sisters, Lewis Marks, Joe Hardman, and Morton C. Elliott.

Floy Crowell in The Temptation of Money is the dramatic attraction at the New Grand. In the variety are the new living pictures, the Midgeleys, the Boot-black Quintette, Lottie West Symonds, Lettie Le Lye, Georgia Bryton, and Helen St. Clair.

Zero is at the Trocadero this week. In the olio are W. Florence Edwards, Madden and Curran, Gilbert Sarony, Topack and Steele, Joe Naton, Monroe Sisters, Hodges and Launchere, and Leona Lewis. An amateur night is given each Friday.

The Columbia Girls are at the Lyceum this week. The vaudeville portion includes Brown and Brown and Deane, Marie and Walker, Howard and St. Clair, Ida Russell, Prof. Burke's canines, and Ed Gallagher.

The vaudeville bill at Austin and Stone's this week are the Russell Brothers, Al and Mamie Anderson, Fannie Lamore, the Norman Sisters, Ed Carey, Forbes and Quinn, Mossella and Russell, Mamie Downing, Barry and Shannon, Harry Merritt, the Karmes troupe, Jack and Joe Baker, the Williams, and Ray and Waters.

M. J. Keating, the press agent at Keith's, is looking out for the letting of the Bijou, which is the best place in Boston for amateur performances.

PROVIDENCE, R. I.—Columbia Theatre: Business at this house is the largest since Manager H. B. Livingston opened his house and it is very gratifying to know that the Providence public appreciates a first-class vaudeville entertainment. The leading features of this week's bill were Johnstone Benne and S. Miller Kent, who gave their delightful comedy sketch entitled A Quiet Evening at Home. Hilda Thomas and Frank Barry appeared in a new sketch and depicted their last week's success and Maud Ruth and Billy Clifford made a tremendous hit. Others were Lizzie B. Raymond, Agnes A. Miles, Walter and Mayon, Minnie Bland, Frances Harrison and her black boys, Spaulding Brothers and the Six Neapolitan Troubadours. It was an excellent bill. Week 22: Virginia Aragon, Follette Sisters, Ammon—Clemens Trio, Tyrene and E. Lott, Lottie Daily, Little Alma Christie, Mario and Mario, Bobby Raiton, Excelsior Four, John Bryant and Lillian Cleaver and Al Haynes and Julia Redmond.

Westminster Theatre: Joseph Oppenheimer's Zero co. gave enjoyable performance here week of 16. In the olio were Joe Madden and James Curran, Topack and Steele, Leona Lewis, Joe Nestor, Monroe Sisters,

#### VAUDEVILLE.

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Just closed a highly successful engagement at Hopkins, Chicago, Academy, Milwaukee, and Royal, Chicago. Hopkins, St. Louis, 22-29; Hopkins, Pittsburgh, 30-Dec. 6; Proctor's Palace, Jan. 4, 21-1 St. Jan. 18.  
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**THE DONAZETTAS**  
Forming the wonderful Human Bridge with  
THE SPAN OF LIFE CO.  
WILLIAM CALDER, Sole Proprietor and Mgr.  
Boston, Mass., Nov. 9-14, Bowdoin Sq. Theatre.

Gilbert Sarony, Hodges and Launchere and M. Florence Edwards. The scenery and costumes were very attractive features. Business good. Black Crook Burlesque co. 23-29. H. C. RIPLEY.

WASHINGTON, D. C.—Rice and Barton's Rose Hill English Folly co. will at Kernan's Lyceum 16-21, presenting an attractive bill that proved a strong box-office winner. Two interesting burlesques were presented in a highly satisfactory manner, with striking scenery and costumes by a number of talented girls, headed by the burlesque favorite, Marie Rostelle. The olio introduces J. Herbert Mack, the clever descriptive vocalist; Barton and Eckhoff, Will H. Hickey, and Lillian Nelson and Blanche Newcomb, the talented little daughter of the late Bobby Newcomb, who scored a strong success in her imitable rendition of sparkling songs of the day. The Burk Sisters, dancers, replaced Allie Willard and Norma Brown, and Ford and Lewis in sketch were seen, instead of Cain and Mack. Both new turns scored strongly.

JERSEY CITY, N. J.—New faces 16-21 were Raymond Moore, who is a good card, Lawrence and Harrington, Carroll and Hinder, the Fitzgibbons Trio, Vio Letta, a clever corgie artist, in The Yellow Kid; Frey and Fields, sketch, in which Miss Fields does excellent dancing; Weston and Devereaux, Freddie Huke, Payne and Ciappo, May Lawrence and the Ricetts. The business continues big and the drawing for a gold watch at two matinees a week is commencing to pull up the afternoon receipts. Ward and Curran are to be the headliners 23-29.

Managers Bell and Maguire have made an offer to renew the lease of the Bon Ton Theatre in April next, and if the offer is refused they will build a house here. Robert Brower a d Homer Tourgee, composers and publishers of the "Dugan Kid," were guests at the Bon Ton Theatre 16.

Leater and Williams are managing a vitascope show, which opened season 16. WALTER C. SMITH.

FALL RIVER, MASS.—Rich's Theatre (Charles A. Taylor, manager). Isam's Octonovs 12-14 met with a warm reception and played to his business. Mr. and Mrs. Tom McIntosh are the bright lights of the co. The Gilded World Burlesque co. 16-18 to light business. Richmond and Clements, Grimes and Burns, Edwards and Couley, the Glocks, and Mart O'Neil are in the olio. Rice and Barton 25-28.—Strait's Opera House (C. H. Strait, manager). This place, formerly the Wonderland, opens under the above management 19 with the Columbia Girls Burlesque co.

LANCASTER, PA.—Imperial Theatre (Samuel Felder, M. J. Bach and V. C. Woodward, managers). This new house will open 23 with a strong vaudeville co., including Sisters Bernard, Parkinson Roth, Vallie Egar, Harry C. Perkins, Alma Booth, Charles Levine, and Prof. Struck. This theatre forms the second story of the new Hiemenz Building. It is well equipped and handsomely furnished. The prices will be 10-20-30 performances every evening, with matinees Tuesdays, Thursdays and Saturdays.

ST. PAUL, MINN.—At the Central Garden Theatre the co. presents an attractive programme week 16. Female Minstrel scene and a good olio opened to good business. Entertainers: Emma Lake, Violet Earle, Martha Smith, Clara Lake, Billy Harrigan, Colby and Garner.

Straka's Tivoli Concert Pavilion week 16. The Straka Ladies Orchestra presented an attractive musical programme; Jessie Davis, descriptive vocalist, is bright and clever; opened to good houses.

ALBANY, N. Y.—Pearl Street Theatre (J. J. Carlin, manager) Carter, a magician, and his co. opened for a week 16. Attendance large and performance good. James and Bonnie Thornton's co. 23—Gaiety Theatre (Agnes Barry, manager). Gus Hall's Vanity Fair opened to S. K. O. 16, and the performance is the best of the season. The co. includes the Weston Sisters.



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Mlle. Valence, Hanley and Jarvis, Lena Le Couvier, Mullen and Dunn, Emma Carus and Deborah and Cleland. Miss Carus has a powerful and sweet-toned voice. Flynn and Sheridan's Big Sensation 23.

**CINCINNATI, O.**—Weber and Field's superb co. appeared at People's 15. There are only eight acts, but every one is of the highest order. Besides Weber and Field, who give their new baseball act, there are Bobby Gaylor, Lottie Gilson, Carson and Herbert, the Avolos, Forest and King, Albertus and Bartram, and the great "Chip." Next week, Gus Hill's co.

**BUFFALO, N. Y.**—Ed. F. Rush's Excelsior was the attraction at the Court Street week of 10, playing to a successful business. The co. includes the Helstous, Dot Davenport, Fish and Quigg, William McRobie, and Nellie Sylvester.

At Gibb's Music Hall the new arrivals for week of 16 were Gertrude Gerard, the Florence Sisters, and Lucy Swan. Le Brie was on the bill for a second week. A thoroughly good performance was given.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager): Weber's Olympia co. 16.21; this co. headed by Letta Meredith, is a large one, and presents a very attractive bill consisting of two burlesques, Li Hunk Chunks Reception and Apollo in New York, and the usual odd. Business good. H. W. Williams 23.28. Flynn and Sheridan's Big Sensation 30-Dec 5.

**LOS ANGELES, CAL.**—Orpheum (Charles Schimpf, manager): A good bill drew houses of the same quality during the week. Clavton Jenkins and Jasper repeated the success of their former visit. The Travellers gave a neat slight-of-hand performance, and Johnson and Lundin, the strong men, lifted every thing. Coming 16: Brothers Horn, Joe Reeves, and Bert Grais.

**NEW HAVEN, CONN.**—Wonderland Theatre (S. Z. large crowds. Mulambark's Arab Troupe, Filson and Errol, Willie Laurel, the Westworths, Lew Bloom and Ida Lewis, O'Brien and Judge, Comedy Three, and Leavitt and Newell.

**PATERSON, N. J.**—Bijou Theatre (Ben Leavitt, manager): City Swells Burlesque co. 16-18 to fair patronage. Co. fair. Wood Sisters Burlesque co. 19-21. Rose Hill co. 23, week.

**FORT WAYNE, IND.**—Empire Theatre (Louis Heilbroner, manager): House dark week of 8. Best Leslie, Arnold and Caswell, W. G. Deveau, Murray, Leslie and Murray, and Downey; and Willard week of 16.

## VAUDEVILLE PERFORMERS' DATES.

Amann—Olympia, N. Y., indef.  
Aragon, Virginia—Columbia, Providence, R. I., 23-28  
Ara Zebra and Vora—Keith's, Boston, 23-28  
Albina Sisters—Proctor's, N. Y., 23-28  
Amann—Columbia—Columbia, Providence, 23-28  
Amann and Wagner—Keith's, Boston, 23-28  
Angela Sisters—Olympia, N. Y., indef.  
Barr and Evans—Proctor's, N. Y., 23-28  
Borrelli, Sig and Mae—K. and B's, N. Y., indef.  
Barrington Sisters—K. and B's, N. Y., till Dec 12  
Bertoldi, Jane—Proctor's, N. Y., 23-28  
Baker, Will G.—Del. Music Hall, Victoria, B. C., indef.  
Brinet-Riviere—Keith's, N. Y., 23-28  
Barr and Bannan—Austin's, Boston, 23-28  
Bryant and Cleaver—Columbia, Providence, 23-28  
Brilliant Quartet—Keith's, Boston, 23-28  
Bryton, Georgia—Grand, Boston, 23-28  
Compton and McLeod—Bijou, Philadelphia, 23-28  
Cushman and Holcomb—Olympic, Chicago, 23-28  
Crimmins and Gore—Keith's, Boston, 23-28  
Clarence, Fred—Grand, Boston, 23-28  
Cronin, Tim—K. and B's, N. Y., 23-28  
Daly, Lottie—Columbia, Providence, 23-28  
Dickson Charles—Chicago, 23-28  
Dokstater, Lew—K. and B's, N. Y., indef.  
De Forests—Olympia, N. Y., indef.  
Donovans, The—Bijou, Philadelphia, 23-28  
Edwards, Fred—Keith's, Boston, 23-28  
Ellis, Maggie—London, indef.  
Eldora and Norine—Orpheum circuit, indef.  
Emerson, Billy—Keith's, N. Y., 23-28  
Excelsior Four—Columbia, Providence, 23-28  
Frey and Fields—Palace, N. Y., 23-28  
Fox, Will H.—Palace, London, indef.  
Forbes and Clark—Columbia, Providence, 23-28  
Follette Sisters—Columbia, Providence, 23-28  
Florenz Troupe—Olympia, N. Y., indef.  
Grais, Herr—Orpheum circuit, indef.  
Gleasons, The—Keith's, Boston, 23-28  
Gleason's—K. and B's, N. Y., indef.  
Griffin and Du Bois—Palace, N. Y., indef.  
Garrison—Proctor's, N. Y., 23-28  
Haynes and Richmond—Columbia, Providence, 23-28  
Held, Anna—Parlor Match co., indef.  
Horn Brothers—Orpheum circuit, indef.  
Hansons, The—Olympia, N. Y., indef.  
Hall, Pauline—Proctor's, N. Y., 23-28  
Hardman Joe—Grand Op., Boston, 23-28  
Harding and A. H. Sid—Bijou, Philadelphia, 23-28  
Horwitz and Powers—Proctor's, N. Y., 23-28  
Kasby—Proctor's, N. Y., 23-28  
Kane and Kimer—Bijou, Philadelphia, 23-28  
Lockhart's Elephants (George)—Keith circuit, indef.  
Luciers, The—Orpheum circuit, indef.  
Lynn Sisters—Bijou, Philadelphia, 23-28  
Le Roy and Clayton—Keith's, Boston, 23-28  
Leigh Sisters—G. Op., Boston, 23-28  
Mayo, Fred and Harry—Bijou, Philadelphia, 23-28  
Castella, Rich—Columbia, Providence, 23-28  
McCarte Sisters—Proctor's, N. Y., 23-28  
Midgley, The—Grand, Boston, 23-28  
Miller, Jessie—Keith's, N. Y., indef.  
Martens, Alexandra—Olympia, N. Y., indef.  
Mitchell, Leola—Keith's, Boston, 23-28, N. Y., 30-Dec 5, Phila., 17-12.  
Merrill and Simpson, Palace, N. Y., 23-28.  
Noel, Lieut.—Proctor's, N. Y., 23-28.  
Nelson and Miller—Howard, Boston, 23-28.  
Nicholl Sisters—London, Eng., indef.  
O'Brien and Havel—K. and B's, N. Y., indef.  
Oliver, Mlle.—Bijou, Philadelphia, 23-28.  
Outsult, R. F.—Olympia, N. Y., indef.  
Post and Clinton—Keith's, Boston, 23-28.  
Papina—Olympia, N. Y., 23-28, Keith's, Boston 30-Dec 5.  
Polanski Bros—Olympia, N. Y., indef.  
Plympton and Proctor—Keith circuit, indef.  
Price, Maud Reall—Moore's Rochester, 23-28.  
Quaker City Quartette—Orpheum circuit, indef.  
Powers, Howard—Hopkins's, Pittsburgh, 23-28.  
Pruette, William—Palace, N. Y., 23-28.  
Reed Birds, Keith's, Boston, 23-28.  
Raymond, Maud—Olympia, N. Y., 23-28.  
Rogers Brothers—K. and B's, N. Y., indef.  
Katon, Bobby—Columbia, Providence, 23-28.  
Robinson-Baker Trio—Bijou, Philadelphia, 23-28.  
Raymond, Lizzie—Palace, N. Y., 23-28.  
Rice Bros—Palace, N. Y., 23-28.  
Richards, Warren—Proctor's, N. Y., 23-28.  
Sidmans, The—Pastor's, N. Y., 30-Dec 5.  
Spink and Spink—Proctor's, N. Y., 23-28.  
Symonds, Lottie W.—Grand, Boston, 23-28.  
Smith and Campbell—G. O., Boston, 23-28.  
Stewart—K. and B's, N. Y., 16-21.  
Thomson, Harry—Pastor's, N. Y., 16-21.  
Theobald, Dolly—Hopkins's, St. Louis, 23-28.  
Thatcher and Marble—Orpheum San Fran. 23-Dec 21.  
Terry and Evalene—Olympia, N. Y., indef.  
Terry and Elmer—N. Y., 23-28.  
Vonnare—Palace, N. Y., 23-28.  
Veronee, Erni—Bijou, Louisville, 23-28, Lyceum, Chicago, Dec 6-12.  
Valdres, The—Olympia, N. Y., till Nov. 28.  
Williams and Walker—Palace, N. Y., 23-28.  
Werner and Rieder—K. and B's, N. Y., indef.  
Wilson and Waring—Keith's, Boston, 23-28.

## LETTER LIST.

**WOMEN.**  
Allen, Adelaide F.  
Allen, Marie L.  
Arnold, Loie  
Aires, Virginia  
Archer, Louise  
Ashland, Mildred  
Allen, Josephine  
Alliston, Lillie  
Barker, G. Auguste  
Buckley, Annie  
Brinard, Gillian  
Booth, Laura  
Barwell, Marion  
Beach, Anna  
Beach, Catherine  
Bertram, Helen  
Brandon, Ethel  
Berkeley, Miss L. D.  
Broham, Kate  
Badoff and Heilands (Misses)  
Bowen, Mae  
Bulford, Pearl  
Burke, Lillian S.  
Bigelow, Mrs. C. H.  
Bassett, Mrs. Russell  
Bridwell, Sylvia M.  
Eckert, Mae  
Perrille, Aileen  
Curtis, Mrs. M. B.  
Carpenter, Mrs. V.  
Claxton, Kate  
Coghlan, Rose  
Clark, Hattie  
Clark, Annie  
Carter, Helen L.  
Crabtree, Lotta  
Cassidy, Lizzie B.  
Chase, Marion  
Courtenay, Helene  
Chester, Dorothy  
Cummins, Ellen  
Clevett, Lillian  
Carl, Alice  
Cushman, Adelaide  
Carlton, Marion  
Canning, Ida  
Dennison, Dorothy  
Dale, Chas. E.  
Decca, Maria  
supree, Minnie  
Dane, Lillian  
Dulac, Madame  
Daly, Lizzie B.  
Doherty, Mrs. D. F.  
Emmett, Minnie  
Ellis, Miss A.  
Ellis, Lelia  
Elmer, Lizzie M.  
Echart, Flo  
Elson, Elaine  
Evans, Lillian  
English, Jane  
Fay, Anna Eva  
French, Lizzie T.  
Adams, G. H.  
Aldrich, Charles T.  
Angland, A. S.  
Anderson, Gerard  
Adams, J. K.  
Bassett, K.  
Brinsley, Harry  
Blakeley, H.  
Barbour, Edwin  
Becker, Joe  
Bartson, Chas.  
Barry, Chas.  
Bigelow, J. has A.  
Riel, Robt and  
Gustave Walters  
Boulevard, Aubrey  
Rackus, Geo.  
B. Lewis, B. L.  
Braham, John  
Barrows, Jas O.  
Brading, Edw. A.  
Rancin, Frederick  
Baldwin, Professor  
Baldwin, Sam S.  
Blackwell, Elsworth  
Braham, Harry  
Bland, Wm.  
Beers, Newton  
Brandt, Edwin C.  
Butler, W. J.  
Bernard, Harry  
Blaise, J.  
Rankins, James, Jr.  
Bartlett, Sidney  
Boyd, Archie  
Brown, Charles P.  
Bulmer, Harry P.  
Cartier, R. M.  
Collier, Edmund  
Cason, F.  
Chiles, S. R.  
Cook Brothers'  
Cook, Matthew  
Carlyle, Francis  
Cotton, Richardson  
Conway, M. E.  
Coulthock, C. W.  
Castella, Rich  
Clayton, Harry  
Cadmus, R. R.  
Cohen, Myer  
Cusack, Joseph  
Curran, James R.  
Clayton, Gilbert  
Covles, Chas.  
Conroy and Fox  
Cusick, Luigi  
Colville, J. M.  
Duff, J. C.  
Day, G. W.  
Darleigh, Dan  
Dixon, Walter  
Davis, A. N.  
Dauson, Arthur  
Davidson, Arthur  
Dante, G. Flick  
Drew, Sidney  
De Vande, Chester  
Doner, J. M.  
Dawley, Scarl  
Daniel, M.  
Donnelly, J. Edw.  
Dillingham, C. B.  
Dunne, John W.  
Dudley, C. Ed  
Dunbart, Robert  
Engelhardt, F. I.  
Emmet, Joseph K.  
Engle, Frank M.  
Elliott, Robt.  
Elmer, Edwin  
Edhall, D. B.  
Evans, John T.  
Eille, Wm.  
Fields and Hanson  
French, Chas. K.  
Faherty, John S.  
Frear, Fred  
Flood, John  
Fennecy, Wm.  
Fais, Mr. C.  
Fulton Bros and  
Ed Warren  
Foster, W. H.  
French, P. B.  
Fawcett, Owen  
Flames, Wm. L.  
Fulton, Jas. C. M.  
Foster, Col.  
Gair, Gerald  
Gau, Jules

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A. C. Gunter's Startling Comedy.  
Evenings 8.30. Matinee 2.15.  
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Special matinee Thanksgiving Day.  
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The Grandest Production Known to the American Stage  
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In his best triumph.  
By Louis N. Parker and Murray Carson.  
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Success of Two Continents.

**THE SIGN OF THE CROSS**  
A Drama by Wilson Barrett.  
Management Charles Frohman and Frank W. Sanger.  
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Next Week—H. Roerholm Tree.

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In a new comedy drama, entitled

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**ROLAND REED**  
In his merriest effort.  
THE WRONG MR. WRIGHT  
Next week—Fanny Rice.



## DEATH OF MRS. SCOTT-SIDDONS.

Mrs. Scott-Siddons died in Paris the week before last, and her body is said to be now on board an ocean steamer that left for New York last Tuesday. For some unaccountable reason the news of her demise was not published in London until the French papers containing notices of her death arrived there.

Mrs. Scott-Siddons was a great grand-daughter of Sarah Siddons, the celebrated tragedienne. Her maiden name was Mary Frances Siddons, her father, William Young Siddons, being the son of George, the eldest son of Mrs. Siddons. She was born in India in 1814 where her father was a captain in the British military service. Her mother was the daughter of Lieutenant-Colonel Earle. Upon the death of Captain Siddons his wife returned to England with her four children, and they lived upon a pension.

When she was about eleven years old, Mrs. Scott-Siddons was sent to Germany to be educated. It was the custom of the institution at Bonn, where she was a pupil, to give dramatic performances at the close of the term. She asked permission to take part in one of these performances, and her acting convinced the audience that she possessed unusual talent for the stage. On leaving Bonn she went to live at Winchester, where at the age of seventeen she met Lieutenant Scott-Carter, a young naval officer, to whom she was married in 1832. Four years later she decided to take up acting as a profession, as her amateur work had met with such unstinted approval. As her father-in-law objected to her using the name of Carter on the stage, her husband had his name changed by law to Scott-Siddons, the first being the maiden name of his mother, the second that of his wife.

Accordingly she made her professional debut in 1836 as Mrs. Scott-Siddons at the Theatre Royal of Nottingham, England, appearing in the character of Portia, in which her great grandmother also first appeared upon the stage. The same year she appeared as Juliet at Edinburgh, and the year following she gave public readings from Shakespeare's plays at the H-nover Square Rooms in London. On April 8, 1837, she was the Rosalind in a London presentation of As You Like It at the Haymarket Theatre, and the Daily Telegraph declared that she was "unquestionably a valuable acquisition to any theatre in which comedy is performed." Her youth and beauty, and her exceptional ability as an actress made her a favorite with the public, and she enjoyed considerable popularity both in London and in the English provinces.

In 1838 Mrs. Scott-Siddons came to New York, and gave readings from Macbeth and As You Like It during the summer season, at Newport, R. I. On Oct. 26 of the same year she was heard as a reader at Steinway Hall, New York. She made her American debut as an actress at the Boston Museum as Rosalind in As You Like It. A month later she was seen as Rosalind in New York at the Worrell Sisters' Theatre. She was so well received here that after a short stay in England, during the summer of 1839, she again visited America, and opened in New York at Daly's Fifth Avenue Theatre as Viola in Twelfth Night, in which she made a most favorable impression.

On her return to London in 1870, Mrs. Scott-Siddons entered upon a brief engagement at the Haymarket Theatre as Pauline in The Lady of Lyons and as the heroine in Delicate Ground. Then followed a starring tour in America in a standard repertoire. On May 4, 1872, she originated the part of Cora in the production of Ordeal by Touch at the Queen's Theatre, London. For a number of years after that she made starring tours both in the United States and Australia. Shortly after appearing as Anne Boleyn in the London production of Queen and Cardinal at the Haymarket Theatre on Oct. 26, 1881, she retired to private life. She paid a final visit to the United States about two years ago.

Mrs. Scott-Siddons was one of the most beautiful women of her day. In describing her Fanny Kemble declared that "her exquisite features present the most living miniature of her great grandmother's majestic beauty." Besides Rosalind and Viola, the Shakespearean roles in which she appeared in America included Juliet, Portia, Beatrice and Desdemona. She also appeared in this country as Frou Frou, Isolante in King Rene's Daughter, Pauline in The Lady of Lyons, the Duchess in Faint Heart Never Won Fair Lady, and in other characters.

## HARLEY BUYS OUT MCCONNELL.

John F. Harley, who has been in charge of McConnell's Exchange for some time past, has purchased a controlling interest in the exchange, and will hereafter be its sole manager. Mr. McConnell will devote himself to the work of advancing the interests of Koster and Bial's. The name of the exchange will remain as before.

In conversation with a Mirror man yesterday Mr. Harley said: "The exchange will be run entirely in the interest of the local managers, who will receive all my attention, as I will not route any companies. The following managers are now doing business with the exchange: Eugene Tompkins, Boston and Park, Boston; John A. Schofield, Tremont, Boston; Edwin Knowles, Park and Amphion, Brooklyn; W. J. Gilmore, Park, Philadelphia; Charles E. Ford, Ford's, Baltimore; W. H. Rapley, National and Academy, Washington; Harry Davis, Grand Opera House, Pittsburgh; Harry L. Hamlin and L. L. Sharp, Grand Opera House and McVicker's, Chicago; George McManus, Fourteenth Street, St. Louis; John P. Slocum, Auditorium, Kansas City; L. N. Scott, Metropolitan, Minneapolis; Sherman Brown, Davidson, Milwaukee; Friedland and Gottlieb, Columbia, San Francisco, and about 150 theatres in connecting points, one, two and three night stands. These companies are also doing business with me: Della Fox, Hoyt's A Tin Soldier and A Texas Steer, Miss Philadelphia, Dr. Bill, Edward Harrigan, Ducas, A Parlor Match, E. J. Henley, F. C. Whitney's Great Northwest, and many others. I am more than pleased at the boom which has taken place since election, and I predict a very profitable season."

## KELLAR AND THE PRESIDENT-ELECT.

On Monday of last week Kellar played in Canton, O. Manager Dudley McAdow called upon President-elect McKinley, with whom he is acquainted. Mr. McKinley expressed a desire to meet Kellar, who called upon him the same day with Mr. McAdow.

"During a half hour's chat Mr. McKinley expressed himself very warmly toward the dramatic profession," writes Mr. McAdow. "The experience of Kellar in many of the foreign silver countries interested him very much. We were presented to Mrs. McKinley by her husband, and we found her a sweet and charming lady. We also spent some time with the White House."

Wire Johnston's Opera House, Pa. Good open time. First class attractions only.

Good Christmas and New Year's attractions wanted at McJinsey's Theatre, Vincennes, Ind.

## DATES AHEAD.

[CONTINUED FROM PAGE 11.]

**THE SPOONERS** (Edna May and Cecil Spooner, mgt.): Jamestown, N. Y., Nov. 23-28, Franklin, Pa., 30-Dec. 5, Old City 7-12. **TORNADO** Southern: Lincoln J. Carter, mgt.: Laramie, Wyo., Nov. 24, Greeley, Col., 26, Fort Collins 26, Boulder 27, Longmont 28, Golden 30, Blackhawk Dec. 1, Central City 2, Georgetown 3, Breckenridge 4, Leadville 5. **TORNADO** Northern: Lincoln J. Carter, prop.: Jay Simms, mgt.: North Adams, Mass., Nov. 24, Greenhill 25, Athol 26, Gardner 27, Leominster 28, Lowell 30-Dec. 2, Portsmouth, Me., 3, Augusta 4, Bangor 5, Fairfield 7, Snowbegan 8, Waterville 9, Lewiston 10, Portland 11, 12.

**UNDER THE POLAR STAR** (William A. Brady, mgt.): Philadelphia, Pa., Nov. 30-Dec. 12. **ULLIE ARNOLDSON** (Geo. Bernard, mgt.): Worcester, Mass., Nov. 23-28, Housick Falls, N. Y., 30-Dec. 5, Hudson 7-12.

**UNCLE TOM'S CABIN** (Mowbray and Carter, mgt.): Glen Falls, N. Y., Nov. 28, Petersburg 29, Schuylersville 30, Greenwich 27. **UNCLE TOM'S CABIN** (Stetson's): Decatur, Ill., Nov. 25, Bloomington 26.

**WILLIAM H. CRANE** (Joseph Brooks, mgt.): New York city Nov. 16-indefinite. **WOODWARD WARREN** (Denville, Va., Nov. 23-28. **WILLIAM OWEN** (B. H. Atwell, mgt.): Hamilton, Ont., Nov. 24.

**WARD AND VOLES** (E. D. Stair, mgt.): Dayton, O., Nov. 23. **WILTON LACRAVE** (Denver, Col., Nov. 23-28. **WARNER COMEDY** (Ben R. Warner, mgt.): Mitchell, S. D., Nov. 23-28.

**W. H. POWER** (Shannon or the Sixth; John Major, mgt.): Boston, Mass., Nov. 16-28, Haverhill 30, Dec. 1, Lowell 2, Lynn 4, 5, Lawrence 7, Chelsea 8, Brockton 9, Taunton 10, Newport, R. I., 11, New Bedford, Mass., 12. **WORLD** (Ed. Anderson, mgt.): Bloomington, Ill., Nov. 26.

**WHITE SLAVE** (Campbell Bros., mgt.): Cincinnati, O., Nov. 23-28. **WILLIAM BEAVER** (Louis S. Gouldand, mgt.): Brooklyn, N. Y., Nov. 23-28, Elizabeth, N. J., 30-Dec. 5. **WARR LONDON SLEEPS** (J. H. Wallick, mgt.): Milwaukee, Wis., Nov. 23-28.

**WALKER WHITEHEAD** (Henck and Snyder, mgt.): Waterloo, Ia., Nov. 24, Clinton 25, Davenport 26, Moline 27, Galena 28, Dubuque, Ia., 30, Fairbush, Minn., 3, Stillwater 3, Duluth 4, 5, St. Paul, 7-12. **WAITE COMEDY** (Eastern): Norwich, Conn., Nov. 23-28, Lawrence, Mass., 30-Dec. 5, Haverhill 7-12. **WAITE COMEDY** (Western): Allentown, Pa., Nov. 23-28, Pottsville 30-Dec. 5, Lancaster 7-12.

**WILD-GOOSE CHASE** (W. McGowan, mgt.): Jackson, Tenn., Nov. 23, Union City 26, Dyersburg 27, Covington 28. **WOLBERT AND RUSSELL**: Chelsea, Mass., Nov. 23-28.

## OPERA AND EXTRAVAGANZA.

**ARREY GAIETY OPERA** (C. Abbey, mgt.): Wilmington, Del., Nov. 23-28. **AMERICAN TRAVELERS**: Chicago, Ill., Nov. 23-28, Galena 30, Potosi Dec. 1, Rock Island 2, Des Moines 3, Clinton 4, Iowa City 5, Des Moines 6. **BOSTON OPERA**: Orange City, Ia., Nov. 24, Lamar 25, Cherokee 26.

**BEN HUR** (Walter C. Clark, mgt.): Montreal, Can., Nov. 23-28. **BROOKE CHICAGO MARINE BAND** (Howard F. W., mgt.): Chicago, Ill., indefinite. **BROWN AND CO. OPERA** (H. C. Brown and W. H. MacDonald, prop.): Frank L. Purley, mgt.: Hot Springs, Ark., Nov. 24, Shreveport, La., 25, Dallas, Tex., 26, Ft. Worth 27, Waco 30, Austin Dec. 1, San Antonio 2, Houston 3, Galveston 4, 5, New Orleans, La., 6-12.

**CASTLE SQUARE OPERA** (No. 1, J. J. Jaxon, mgt.): Boston, Mass., indefinite. **CASTLE SQUARE OPERA** (C. M. Southwell, mgt.): Philadelphia, Pa., indefinite. **COLUMBIA OPERA** (Chas. L. Young, mgt.): Winnipeg, Man., Nov. 16-Jan. 1.

**DE WOLF HORNER** (B. D. Stevens, mgt.): Philadelphia, Pa., Nov. 23-28. **DORCAS**: Duluth, Minn., Nov. 23. **EXCELSIOR**, J. A. E. Rice, mgt.: Boston, Mass., Nov. 9-indefinite.

**EVANGELINE** (E. S. Rice, mgt.): Middletown, Conn., Nov. 24, New Britain 25, Meriden 27, Springfield, Mass., 28, Pittsfield 30, Hudson, N. Y., Dec. 1. **FRANCIS WILSON** (A. H. Canby, mgt.): Newark, N. J., Nov. 23-28, Baltimore, Md., 30-Dec. 5, Washington, D. C., 7-12.

**FRANK DAVENPORT** (La. Shelle and Clark, mgt.): Washington, D. C., Nov. 23-28, Baltimore, Md., 30-Dec. 5. **GRAND OPERA**: Portland, Ore., Nov. 16-28. **HANLON'S SUPERBA**: Boston, Mass., Nov. 23-28.

**IN GAY NEW YORK** (Canby and Lederer, mgt.): Lexington, Ky., Nov. 24, Louisville 25, 26, Nashville, Tenn., 27, Birmingham, Ala., 28, New Orleans, La., 30-Dec. 5, Atlanta, Ga., 7, 8, Macon 9, Savannah 10, Charleston, S. C., 11, Augusta 12. **INTERNATIONAL OPERA** (J. S. Leeburger, mgt.): Syracuse, N. Y., Nov. 24, 25, Elmira 26, 27, Auburn 28, Rochester 30-Dec. 2, Olean 3, Bradford, Pa., 4, Watertown 5, Erie 7, Youngstown, O., 8.

**JACK AND THE BEANSTALK**: New York city, Nov. 2-indefinite. **JOHN W. ISHAM'S ORIENTAL AMERICA**: Washington, D. C., Nov. 23-28. **LILLIPUTIANS** (Rosenfeld Brothers mgt.): Buffalo, N. Y., Nov. 24, 25, Detroit, Mich., 26-28. **LADY SLAYERS**: Cleveland, O., Nov. 13-28. **MARSHALL**: New York city Nov. 3-indefinite. **METROPOLITAN OPERA** (Charles Young, mgt.): Pittsburgh, Pa., Nov. 23-28.

**MISS PHILADELPHIA**: Easton, Pa., Nov. 25, Trenton, N. J., 26, Atlantic City 27, Chester, Pa., 28. **MAPLESON OPERA**: Philadelphia, Pa., Nov. 23-28. **ROSE ROY** (Frank Williams, mgt.): Kansas City, Mo., 23-28, Omaha, Neb., 29, 30. **ROSE ROY**: Rochester, N. Y., 23-28. **SANTA MARIA** (Oscar Hammerstein, mgt.): New York city Sept. 28-indefinite. **THE GULIA** (Augustin Daly, mgt.): Harlem, N. Y., Nov. 23-28.

**TWELVE TEMPTATIONS** (Charles H. Vele, mgt.): Acushnet, Mass., 24, Ocala, Fla., 25, 26, Lincoln 27, Sioux City, Ia., 28, Des Moines 29, Marshalltown Dec. 1, Oskaloosa 2, Cedar Rapids 3, Davenport 4. **WAITE COMIC OPERA** (Walter and Harrison, prop.): F. G. Harrison, mgt.: Holyoke, Mass., Nov. 23-28. **WARR** (D. W. Tread and Co., mgt.): Bristol, Conn., Nov. 24, Hartford 25, Waterbury 26, Bridgeport 27, Hobboken, N. J., 30, Dec. 1, Perthskill, N. Y., 2, Newburg 3, Poughkeepsie 4, Cohoes 5.

**WHITE CROOK** (Eastern): Ed F. Rush, mgt.: Brooklyn, N. Y., Nov. 23-28. **WILSON KIRKLAND** (A. L. Wilbur, mgt.): Lowell, Mass., Nov. 23-28, Newport, R. I., 30-Dec. 5, Lewiston, Me., 7-12. **WHITE CROOK** (Southern): F. C. Hoffman, mgt.: Norfolk, Va., Nov. 24, Richmond 25, Petersburg 26, Raleigh, N. C., 27, Henderson 28, New Bern 30, Goldsboro Dec. 1, Wilmington 2, Fayetteville 3, Durham 4, Winston 5, Quesnoy 7, Danville, Va., 9, Salisbury 9, Charlotte 10, Hickory 11, Asheville, N. C., 12, Spartanburg, S. C., 14, Newberry 15, Columbia 16, Orangeburg 17.

**WHITE CROOK** (Western): J. M. Donnerstag, mgt.: New Castle, Pa., Nov. 24, Sharon 25, Union City 26, Cory 27, Erie 28, Olean, N. Y., 30, Bradford, Pa., Dec. 1, Elmira, N. Y., 2, Hornellsville 3, Penn Yan 4, Havana 5.

## FAVORITE.

**AL REEVER**: Philadelphia, Pa., Nov. 23-28. **BOSTON HOWARD ATHERTON**: New York city Nov. 16-28, Cincinnati, O., 30-Dec. 5. **BOHEMIAN BURLINGUES** (Louis Robie, mgt.): New York city Nov. 16-28, Boston, Mass., 30-Dec. 5, Lynn 7-9, Lowell 10-12.

**BLACK PATRI TROUBADOURS** (Voelcke and Nolan, mgt.): Scranton, Pa., Nov. 23-28, Carbondale 29, Binghamton, N. Y., 30, Philadelphia, Pa., 30-Dec. 5, Washington, D. C., 7-12. **BLACK CROOK BURLINGUES** (Joseph Jernin, mgt.): Providence, R. I., Nov. 23-28.

**CITY CLUB** (T. E. Misco, mgt.): Cleveland, O., Nov. 23-28, Albany, N. Y., 30-Dec. 5. **CITY SWIRL**: Wilmington, Del., Nov. 24, 25. **CYRUS**: Elizabeth, N. J., Nov. 25, 26. **COLORADO SPOYS**: Cincinnati, O., Nov. 23-28. **EXCELSIOR** (Ed F. Rush, mgt.): Brooklyn, N. Y., Nov. 23-28, Montreal, Can., 30-Dec. 5.

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**EVERETT BURLINGUES**: Camden, N. J., Nov. 23-28. **FINDOR AND ATKINSON**: Ashley, Ia., Nov. 24. **FIELDS AND HANSON**: Elizabeth, N. J., Nov. 24. **FLYNN AND SHERIDAN CITY SINGERS**: Rochester, N. Y., Nov. 23-28. **FLYNN AND SHERIDAN CITY SINGERS**: Albany, N. Y., Nov. 23-28. **FAY FOSTER EXTRAVAGANZA**: Wilmington, Del., Nov. 23-28.

**FREIGHT** (Henry Greenwell, mgt.): Philadelphia, Pa., Nov. 30-Dec. 5. **GILDED WORLD**: Worcester, Mass., Nov. 23-28. **GUS HILL NOVELTIES** (Gus Hill, prop. and mgt.): Cincinnati, O., Nov. 23-28, St. Louis, Mo., 30-Dec. 5, Kansas City 7-12. **HENRY BURLINGUES**: Philadelphia, Pa., Nov. 23-28. **HART AND FIELD**: Bala Cynwyd, N. Y., Nov. 24. **HOWORTH'S HINDRICKS** (A. S. Blodgett, mgt.): Stoughton, Conn., Nov. 24, Westerville, R. I., 25, Wakefield 26, East Greenwich 27, Clyde 28.

**JOHN W. ISHAM'S OCTOBEROONS**: Harlem, N. Y., Nov. 23-28. **JOHN W. ISHAM'S OCTOBEROONS**: Portsmouth, N. H., Nov. 24, 25, Woonsocket, R. I., 26, Nashua, N. H., 27, 28, Chelsea, Mass., 30-Dec. 1. **LOWDOWN GAIETY GIRLS** (John A. Flynn, mgt.): Montreal, Can., Nov. 23-28. **LOWDOWN BELLES** (Rose Sydel's): Cincinnati, O., Nov. 23-28.

**MARIE SANGER**: No. Adams, Mass., Nov. 23-28. **MODERN MAIDS** (Loring and Clements, mgt.): Fenwick, Ill., Nov. 23-28, La Salle 29, Moline 27, Pekin 28. **MORRIS TWENTIETH CENTURY MAIDS**: New York city Nov. 23-28, Buffalo, N. Y., 30-Dec. 5, Dayton, O., 7-9, Indianapolis, Ind., 10-12. **NEW YORK STARS** (Gus Hill, prop.): New York city Nov. 23-28, Newark, N. J., 7-12. **NIGHT OWLS** (Fred Rider, mgt.): Brooklyn, N. Y., Nov. 23-28, Philadelphia, Pa., 30-Dec. 5. **REILLY AND WOOD**: Baltimore, Md., Nov. 23-28. **RUSSELL BROTHERS**: Philadelphia, Pa., Nov. 23-28. **RENTZ-SANTLAW**: Washington, D. C., Nov. 23-28. **RICE AND BARTON GAIETY**: Manchester, N. H., Nov. 23-28, Fall River, Mass., Nov. 23-28, Montreal, Can., 30-Dec. 5. **ROSE HILL**: Paterson, N. J., Nov. 23-28, Newark 30-Dec. 5. **SAN DEVERE**: Chicago, Ill., Nov. 23-28, Cleveland, O., 29-Dec. 5. **SAM T. JACK'S BULLFIGHTER**: Worcester, Mass., Nov. 23-28.

**SOUTH BEFORE THE WAR** (Western; Harry Martell, mgt.): Newark, O., Nov. 24, Mt. Vernon 25, Wooster 26, Canton 27, Ada 28, Lima 30, St. Mary's Dec. 1, Findlay 2, Delphos 3, Van Wert 4, Fort Wayne, Ind., 5. **SAM T. JACK'S ORANGE BLOSSOMS**: Chicago, Ill., Nov. 23-28. **SAM T. JACK'S CROCHES**: Philadelphia, Pa., Nov. 23-28. **SALTIER BURLINGUES**: Lynn, Mass., Nov. 23-28. **SHENAGHON BOYS**: Collegeville, Pa., Nov. 24. **SOUTH BEFORE THE WAR** (Eastern; Harry Martell, mgt.): Tecumseh, Mich., Nov. 24, Hillsboro 25, Coldwater 26, Sturgis 27, Niles 28, Dowagiac 30, Kalamazoo Dec. 1, E-tle Creek 2, Adrian 3, Jackson 4, Goshen, Ind., 5, Elkhart 6. **TURKISH KNIGHTS BURLINGUES**: Buffalo, N. Y., Nov. 23-28. **TRELEGAN EXCELSIOR STARS**: Meadville, Pa., Nov. 23-28. **THORNTON ELITE** (Sam Wolf, mgt.): Albany, N. Y., Nov. 23-28, Montreal, Can., 30-Dec. 5. **VAUDVILL CLUB** (Wheeler and Fields, mgt.): Indianapolis, Ind., Nov. 23-28, Cincinnati, O., 29-Dec. 5, St. Louis, Mo., 7-12.

**VANITY FAIR** (Fred J. Huber, mgt.): Philadelphia, Pa., Nov. 23-28, New York city 30-Dec. 12. **WARR OLYMPIA**: Boston, Mass., Nov. 23-28, Reading, Pa., 30-Dec. 2, Wheeling, W. Va., 31. **WILLIAMS' OWN**: Newark, N. J., Nov. 23-28. **ZIERO**: Boston, Mass., Nov. 23-Dec. 5.

**MINSTRELS**. **AL G. FIELD** (John W. Vogel, mgt.): Minneapolis, Minn., Nov. 23-28, St. Paul 30-Dec. 12. **BEACH AND BOWERS**: Ottumwa, Ia., Nov. 24, Knoxville 25, Des Moines 26. **BARLOW BROTHERS**: Galveston, Tex., Nov. 24. **CLEVELAND** (W. S. Cleveland, prop. and mgt.): Buffalo, N. Y., Nov. 23-28, Rochester 30-Dec. 2. **DUMONT'S**: Philadelphia, Pa., Oct. 19-indefinite. **GORTON'S** (C. H. Larkin, mgt.): Belfast, Me., Nov. 23-28. **GEORGIA UNIVERSITY STUDENTS** (J. Edw. George, mgt.): Devil's Lake, N. D., Nov. 25, Great Falls, Mont., Dec. 3, Butte 4, 5, Anaconda 7, Helena 9, Spokane, Wash., 10-12. **HI TOM WARD**, FULTON BROTHERS AND DE RUS: Baltimore, Md., Nov. 23-28. **MI HENRY**: Manchester, N. H., Nov. 25, Biddeford, Me., 26, Amesbury, Mass., 27. **FRANKSON AND WEST**: Waterbury, Conn., Nov. 24, Hartford 25. **RICHARD AND FRIGGLE**: Jacksonville, Fla., Nov. 24. **SCHILLING**: St. Joseph, Mo., Nov. 24, 25.

**CIRCUSES**. **BENTLEY**: New York city-indefinite. **RINGLING BROTHERS**: Decatur, Ala., Nov. 24, Florence 25, Juka, Miss., 26. **MINCHELLANDWOOD**. **ACRABOWITZ WOODS** (T. Winnet, mgt.): Peckskill, N. Y., Nov. 23-28. **COVLE MUSEUM**: Tama City, Ia., Nov. 15-indefinite. **CINEMATOGRAFES** (H. J. Tull, mgt.): Brantford, Can., Nov. 23-28, Hamilton 7-12. **CANADIAN JUBILEE SINGERS**: East Bradford, Pa., Nov. 24, Southampton 25, Coopersburg 26, Allegheny 27, Easton 28, 29, Renovo 30. **D. M. BRISTOL'S EQUINES** (John C. Patrick, mgt.): Nevada City, Cal., Nov. 23-28, Sacramento, Cal., 30-Dec. 5, Woodland 7, 8. **DAY** (hypnotist; F. A. J. Duwick, mgt.): Saubury, Pa., Nov. 23-Dec. 1, Williamsport 2-12. **GEORGE B. WILLIAMS** (reader): Ottawa, Can., Nov. 23-28. **HARRY GLICK** (hypnotist; Jack Hoeftler, mgt.): Fairmont, Minn., Nov. 24, 25. **LEWIS** (hypnotist; Thomas F. Adkin, mgt.): Meridian, Miss., Nov. 23-28, Shreveport, La., 30-Dec. 5, Tyler, Tex., 7-10, Dallas 14-17. **PRINTS** (hypnotist; H. L. Flint, mgt.): Rock Island, Ill., Nov. 23-28, Clinton, Ia., 30-Dec. 5, Davenport 7-12. **LEEDS** (hypnotist; J. C. Davis, mgt.): Warsaw, Ind., Nov. 24, 25, Des Moines, Ia., 7-12. **NOVINS BROTHERS**: Bay City, Mich., Nov. 23-28. **NEW EUROPEAN SHOW**: Duckport, La., Nov. 24, Vicksburg, Miss., 25. **PROFESSOR HARTZ**: Brenham, Tex., Nov. 30, Hearse Dec. 1, Palestine 2, Marshall 3, Shreveport, La., 4, Monroe 5. **PROFESSOR McEwen** (Jack Hoeftler, mgt.): Lake Crystal, Minn., Nov. 23-28. **PICKETT** (mesmerist; Leigh, I. T., Nov. 29-Dec. 6. **R. C. CARLISLE**: Belair, Md., Nov. 29-Dec. 6. **SANTARELLI** (hypnotist): Burlington, Ia., Nov. 23-28. **THE SAGES** (A. B. McDole, mgt.): Reading, Pa., Nov. 23-28, Scranton 30-Dec. 5, Wilkes-Barre 7-12. **THOMSON AND BURNELL**: Rochester, N. Y., Nov. 23-28. **THE FONTANES** (hypnotist; E. E. Davis, mgt.): Watertown, Wis., Nov. 23-28, Kenosha 30-Dec. 5.



# ANNOUNCEMENT!!! THE SCENIC ART LEAGUE OF NEW YORK

ORGANIZED OCTOBER 22d, 1896.

THE OBJECT of this body is to maintain, by the representative character of its members and of their work, the dignity of scenic art as a profession, and to resist as a whole any effort to control, or in any way dictate, the business or artistic work of its individual members.

HOMER F. EMENS, Pres., JOHN H. YOUNG, 1st Vice-Pres., EDWARD G. UNITT, 2d Vice-Pres., ARTHUR VOEGTLIN, Treas., D. FRANK DODGE, Sec., to whom all communications should be addressed. CHAS. HENRY BUTLER, Counsel.

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ALBERT OFFERTI, 150 W. 15th St., FRANK RAFTER, 1192 Park Ave., EDWARD G. UNITT, Lyceum Theatre, LAFAYETTE W. SEAVEY, Walton Ave. and Cheever Place, ARTHUR VOEGTLIN, Hoyt's Theatre, JOHN H. YOUNG, Broadway Theatre.

## ACTORS' SOCIETY OF AMERICA.

CONTINUED FROM PAGE 1

year upon the cars. He held that the English Actors' Association had forced the railways to accede to every one of its demands simply because the manager and the player had combined in furthering their common interests. Mr. Brady thought that the Actors' Society of America should invite the representative managers to become, if not active, then honorary members. He said they should think of both sides of Broadway.

Louis Aldrich followed with the remark that he had heard forty-one years of fulsome praise for actor and drama, but that little had been said concerning the really vital point—the inculcation in the actor of a business spirit that should be his own protection and helpmeet. Business tact should be taught, and the actor must learn not to oppose the manager who is his best friend, which remark, Mr. Aldrich added, did not apply to the so-called "shoe-string" manager nor to the "shoe-string" actor. The player should be made to know how to earn an honest living, and art will take care of itself.

President Alexander Bremer, of the Musical Protective Union, told about his association and its effectual methods for the protection of its members against "forgetful" managers. He said that music and drama are sister arts, and explained how committees had been appointed by the Actors' Society and the Musical Union to consider a project to unite the two bodies for mutual protection on certain lines. A resolution to such an end, he stated, had been unanimously adopted by the musicians, and in ending he said that the united voice of the Musical Union cried: "Will you join us?"

The veteran actor, Charles R. Pope, who has lately figured as a leader among political orators, spoke feelingly upon the recollections of his theatrical career. With the purposes of the Actors' Society he said he was in perfect sympathy and accord, and he extended to the organization and its large membership a hearty wish for its long-continued prosperity.

### Letters of Prominent Persons

President Malone then read letters of regret from many prominent persons who had been invited to be present, but whose engagements rendered it impossible for them to accept the invitation. Among those who thus wrote were President Grover Cleveland, President-elect William McKinley, Dr. Lyman Abbott, and Theodore Roosevelt. Many letters contained words of cordial sympathy and encouragement for the Society, and THE MIRROR is permitted to quote the following expressions:

W. L. SIRON, Mayor of New York: "The stage has played such an important part in the development of society that steps taken to elevate and improve the actor's calling must certainly commend themselves to careful observers. I personally appreciate the objects your Society seeks to obtain."

CHARLES DUDLEY WARNER: "I am very much interested in your Society, not only as an association tending to raise the dignity of the profession and bring to it a sense of solidarity and power, but as a means of raising the level of theatrical performances, and, what is also important, preserving the traditions of the stage and of great actors. Acting is thoroughly an art, not to be acquired without long and severe training. It is time that we got out of our amateurish condition and established, from the highest to the simplest part, a guild of real professionals."

H. L. NELSON, editor of Harper's Weekly: "The Society has my best wishes. Any method for the protection and furtherance of the drama so seriously planned and so intelligently led must aid in elevating the manager, and that, I take it, is what we need most of all to accomplish in this time when the illegitimate is so mighty on our American stage. The actor is all right, and so will the public be, if the two can ever get together again on those pleasant terms of intimacy which obtained in Shakespeare's day."

RICHARD WATSON GILDER, editor of the Century: "An outsider is naturally interested in the public bearings of your enterprise. You say the Society will try to protect itself, the manager, and the public against the irresponsible and incompetent actor. This will be excellent work. But I wish you could do something toward protecting the genuine actor from the irresponsible, incompetent, and undiscriminating public."

GEORGE C. JENKS, dramatic editor of the Commercial Advertiser: "The avowed objects of the Society must have the endorsement of everyone who recognizes in the drama one of the most important factors in civilization and artistic progress."

MARGUERITE MERINGTON: "The aim of the Society seems most excellent, as is that of any organization formed to further the interests of the great dramatic collaboration between player, playgoer and play."

DANIEL FROHMAN: "My sympathies are most heartily in favor of an organization whose aim is the betterment of the business conditions which affect the actor. Dramatic enterprises have become so large as well as far reaching in their magnitude that only through correct business methods can managers seek to forward their own interests; and as these interests are so entirely dependent upon the performers, I look with great favor upon your plan of action. I am sure that all reputable managers would cordially endorse the aims of your society in that respect. Where managers are compelled by the great extent of our country to send companies into re-

mote districts it is well to have the assurance that the members composing the organization are trustworthy and reliable."

CHARLES FROHMAN: "To commend the purpose of an association like the Actors' Society is to commend what is of evident advantage not only to the actors but to the managers of the country. The business of theatrical management has grown to such proportions that managers must depend upon the faithfulness and integrity of the actor. Both interests are so closely allied that when both are placed upon a just and equitable footing the interests of all are sustained. I shall be very happy to extend such help and encouragement as I am capable of rendering."

HARRISON GREY FISKE: "There is little in the direction of the improvement of the actor's art and of the actor's material welfare that cannot be brought about by the Actors' Society, if it adheres to its lofty purposes and its conservative policy. Already, by their willingness to heed wise counsels and by their notable har-mony of action, its members have proved the falsity of the prevalent idea that actors cannot organize in large numbers and present for any considerable period a united front. In its aim to drive the swindling manager—that source of untold misery to the profession—from the theatrical field, and in its determination to shut out from the stage the incompetent and irresponsible actor, I am confident that the Society can rely upon the moral and practical support of all persons interested in dramatic progress; for the removal of these crying evils will benefit the capable player—the honest manager, and, incidentally, the American playgoer. The assurance that these reforms are to be sought through measures at once rational and dignified gives substance to the belief that they will be accomplished. Speaking for myself, I shall consider it a privilege to be permitted to render such assistance to your Society and its objects as lies within my power."

HORACE HOWARD FURNESS: "The Actors' Society has very hearty sympathy in its tendency to elevate and refine those who elevate and refine us. How apt we are to disregard the debt of gratitude we owe to that profession which almost more than any other influences our thoughts and daily lives!"

M. J. SAVAGE: "I completely endorse your Society and its aims. I wish I could be present at your meeting to speak for you."

JOSEPH JEFFERSON: "Any movement tending to the advancement of the theatrical profession and its members naturally interests me as my earliest associations are connected with the stage. The objects of your association seem to be much desired with perhaps the exception of the one relating to irresponsible and incompetent actors. I have no right to dictate to your honorable association, nor would I presume to do so but that you have asked for my candid opinion. I would say that while it is quite right that you should advance the interests of your association, it is questionable whether you will strengthen your cause by arraying yourselves against others, however undeserving or incompetent they may be. The law of gravitation will regulate the irresponsible actor to his proper level. I beg to enclose my check for \$100 to add to your fund."

The reading of Mr. Jefferson's letter precipitated a tumult of applause, as the President, bowing, handed its precious enclosure to the chairman of the Ways and Means Committee. There were also letters from T. W. Keene, Joseph Arthur, Robert E. Stevens, Owen Ferree, Minnie Madden Fiske, C. C. Buel, James Jeffrey Roche, H. J. Palm, Etienne Henderson, Clara Fisher Maeder, Colonel William E. Stan, and Tony Pastor.

The writer of the last mentioned communication had not expected to be present when his letter was mailed, and he had crept modestly in at a late moment. But his arrival had been observed and there were loud cries for a speech. After much persuasion Mr. Pastor made his way to the stage, warmly grasped the hand of the president, and said simply "I am with you."

Still another letter from Rachel McAuley, temporary chairman of the Professional Woman's League, inclosed the following resolution:

Resolved, That the Professional Woman's League extends to the Actors' Society of America its heartiest congratulations upon the efforts now being made by that Society to promote and improve the actor's calling and its conditions.

A pretty feature of the letter-reading part of the programme was the beautiful tribute paid by President Malone to Mrs. Clara Fisher Maeder, the veteran actress, now in her eighty-fifth year, who occupied a proscenium box, and who arose and bowed in response to the enthusiastic applause which welcomed her communication accepting an invitation to be present.

### Resolutions Adopted.

The resolutions previously read by F. F. Mackay were then unanimously adopted, and Mr. Mackay submitted another resolution, which read as follows:

WHEREAS: The burying ground of St. John's, in which the remains of William E. Burton are deposited, is about to be devoted to public use as a park, and

WHEREAS: The illustrious life, scholarship and work of Mr. Burton reflect the highest honor upon the drama as an art and the true dignity and worth of the actor as a representative of a great and beneficent vocation, and

WHEREAS: The people of the City of New York and the entire American public are partakers in honor with the fellows of this revered and fondly remembered player, therefore be it

Resolved: That the Actors' Society by and through its Board of Directors invite the people of the City of New York and of the United States to assist in providing a monument and

permanent resting place to the honor of William E. Burton.

Louis Aldrich remarked that the Actors' Fund had already taken action in the matter of providing a fitting resting place for the remains of Burton, but it was stated that this resolution would in no way conflict with any other movement in the same direction, and a vote being taken, the preamble and resolutions were unanimously adopted. Resolutions were then carried extending thanks to the Rev. Dr. Peters for his kindly offices, and to Manager Andrew A. McCormick for generously placing the Broadway Theatre at the disposal of the Society for its meeting.

President Malone then read another resolution: Resolved, That the offer of the Musical Protective Union for co-operative action is hereby approved.

F. F. Mackay arose to explain that the adoption of this expression of approval in no wise implied any final action in the matter, but signified simply the voice of the public meeting of last Thursday. With this understood, a vote was taken which resulted, by no means unanimously, in the adoption of the resolution. Then the meeting adjourned, and the principal members and guests gathered on the stage, where the group was photographed by flashlight by Joseph Byron for THE MIRROR, the picture being reproduced on another page.

### A Representative Gathering.

In the assemblage at the meeting were the Rev. Father Thomas J. Ducey, Henry E. Dixey, Frederic de Belleville, Scott Cooper, Frank Mordant, Henry Bergman, Barton Hill, Edgar Selden, Lorimer Stoddard, P. J. Reynolds, Frank Wise, Emile La Croix, Paul Everett, Daniel J. Pinkerton, Charles Charters, R. J. Dillon, George Over, Odell Williams, Robert J. Fischer, Edward See, Theodore Hamilton, Robert E. Stevens, Maurice Deser, Arnold Daly, John Daily, William Davidge, Arthur W. Byron, Frank Lamb, Sol Aiken, Harrison R. Armstrong, William B. Arnold, Francis Cambello, Claude H. Brooke, Frank Rolleston, Charles J. Scine, R. F. Sullivan, Herman A. Sheldon, Otis Hazlan, Frank Opperman, Mark Sullivan, W. H. Turner, Richard C. Bennett, Joseph Wheelock, Jr., John L. Wooderson, J. H. Washburn, Alfred Fisher, A. H. Stewart, George Conway, Louis Lipman, Thomas Whiffen, Giles Shine, Thaddeus Shine, Secretary A. G. Volz, of the Scenic Painters' Alliance, President Kelly and Secretary W. J. Madden, of the Theatrical Protective Union, President Alexander Bremer, Secretary John Withnauer, Charles Puerner, C. A. Goepel, Thomas Hindley, Philip Herfort and George Humphrey, of the Musical Protective Union; Mrs. Clara Fisher Maeder, Molly Maeder, Mrs. W. T. Jones, Mrs. Louisa Eldridge, Mrs. Beaumont Pichard, Mrs. Walter Fletcher, Mrs. Thomas Whiffen, Mrs. R. B. Mantell, Mrs. F. A. Tannehill, Mrs. William Robyns, Maude Winter, Grace P. Atwell, Ramie Austen, Mabel Amber, Amelia Bingham, Leonora Bradley, Belle Bucklin, Jessie Bonnelle, Rose Beaudet, Lizzie Hudson Collier, Grace Gaylor Clark, Marie Cahill, Edythe Chapman, Kate Davis, Frances Drake, Effie Gernon, Florida K. Huntington, Hilda Hollins, Grace Huntington, Sibyl Johnstone, Lucille La Verne, Madeline Lack, Clara Lipm, Lillian Lewis, Mary Maddern, Merri Osborn, Agnes Proctor, Marie D. Shotwell, Amelia Summerville, Anna Stannard, Lavinia Shannon, Emily Stowe, Annie Ward Tiffney, Clara Thropp, Theresa Vaughn, Yolande Wallace, Blanche Weaver, Ethel Withnour, Myra Willett, Olive White, Ida Van Cortlandt, Zenalde Williams, Eva Mudge, Ella Bailey Robertson, Ella Salsbury, Engel Summer, Emma Stokes, Amy Stone, Katherine Angus, Genevieve Ben-man, Alice Brown, Fanchon Campbell, Caroline Cooke, Lizzie Conway, Marie Carlyle, Jean Chamblin, Emily Dodd, Effie Dinsmore, Nanon W. Fowler, Maggie Holloway Fisher, Mildred Holland, Roselle Knott, Edith Knight Mollison, Emma Hooker, Clara Hunter, Adele Durant Holt, Louise Mackintosh, and Helen Morgan.

### OVER THE GARDEN WALL.

Over the Garden Wall will be revived at Orange, N. J., this evening, and continue through New England until after the holidays, when it will make an extended tour through the West. Will H. Sloan, who was principal comedian of Rice's 1892 will appear in the part of Soltz, which made his brother, George S. Knight, famous years ago. Charles B. Ward, the original Bowery boy and composer of "The Band Played On," will also be seen in the cast introducing his original specialty, The Bowery Boy. All the best points of the piece have been retained, and to these have been added numerous new and entertaining features. Mr. Sloan has built his part of Soltz up so that it is funnier, if possible, than heretofore. The dialogue has been re-written and enriched with up-to-date matter, and much new stage business has been introduced. The musical selections are all new, and Over the Garden Wall ought to please as it did years ago.

### MAX ALVARY SERIOUSLY ILL.

Max Alvary, the famous tenor, is said to be seriously ill at Jena, in Germany, whither he went nearly two months ago to submit to a second operation for stomach trouble, reported to be the result of a cancer.

### THE THEORY OF SUCCESS.

The New York Central management evidently proceeds on the theory that the more care there is taken of a traveler, the more he will travel—witness its "Limited" trains, block signals, free attendants and the comfort and luxury surrounding one from beginning to end of a journey on "America's Greatest Railroad."

### ERRORS, GRAMMATICAL AND DICTIONAL.

Not content with destroying the Teutonic peoples, which had already settled on Roman soil, Justinian intrigued with the tribes that were still North of the Danube, and fomented their quarrels. For years, he kept the Lombards and Gepids fighting with one another, in the hope that, in the end, they would mutually destroy each other and thus free him from two dangerous tribes that were likely at any moment to invade his territory. —N. Y. Sun.

The meaning of this paragraph is clear enough, yet it says that all the Teutonic peoples had settled on Roman soil, which we see in the last half of the sentence was not true. The clause introduced by which is restrictive, limiting, adjectival in its function and consequently should not be preceded by a comma. It is always better to introduce restrictive clauses with that instead of which, if one would avoid being ambiguous. One another and each other in the second sentence cannot both be right. We use each other when it is a question of two only; one another when a question of more than two.

The fact of the matter is, that instead of [our] owing either of them, they have quite a little of our money, which we would [should] be very happy to get back. —N. Y. Sun.

I expected to give her, and would [should] be compelled to do so [give her] by the terms of our contract, the forty performances during the season. —N. Y. Sun.

The Captain is very severe upon the conduct of the English after the battle, but independently of such structures his narrative is very interesting as a description of a part of the great naval battle. —N. Y. Sun.

Not independent of, as we often see it. Independent is never anything but an adjective.

While his opponents, believing that the road was to eventually [eventually] be [be], were inclined to deal honestly with it. —N. Y. Sun.

The sign of the infinitive should not be separated from its verb.

The plea made by Oakes himself that he should not be made a scapegoat was certainly pathetic, but it was essentially unconvincing, for, as between the tempter and the tempted, the latter is more worthy [deserving] of punishment. —N. Y. Sun.

This use of worthy is not permissible. Worthy is properly used only in the sense of meritorious.

He said he would [should] rather have, at the beginning of a campaign, the wife than the husband on his side. —N. Y. Sun.

At the last official dinner given by Bismarck previous to [previously to] his fall, the Emperor gathered about him a group from which the Chancellor held aloof. —N. Y. Sun.

The adjective previous must have the adverbial termination when used adverbially.

The scheme for the retirement of [to retire] the greenbacks, therefore, cannot furnish an issue for the Democratic party. —N. Y. Sun.

Why use six syllables when three will suffice?

For illustration, a is classed lingual, when in truth it is lingual-nasal, with a deal more of the latter [nasal] than [of] the former [lingual]. —Professor R. E. Mayne.

Former and latter are words that should be very seldom used. Better, far, repeat what, if used, would be their antecedents. The of in the example above should be repeated.

Letters passed back and forth between McComb and Ames, in one of which the latter [Ames], a plain, outspoken man, declared that he had placed the stock with influential gentlemen. —N. Y. Sun.

He refused to take an active part in the campaign, but he announced that he would [should] vote for Brown. —N. Y. Sun.

These were parts which [that] might have been supposed to have belonged [to belong] to me, as I had been here for several years before him. —N. Y. Sun.

The use of which here is not an error, yet that is the pronoun to be preferred. The time is sufficiently indicated by the first verb were.

When apples are plenty [plentiful] and reasonable in price as they are this season, etc. —N. Y. Sun.

Dr. Campbell, in his "Philosophy of Rhetoric," says: "Plenty [a noun] for plentiful [an adjective] appears to me so gross a vulgarity that I should not have thought it worthy of a place here if I had not sometimes found it in works of considerable merit." The error is more common in America than in England.

The Republican party claimed protection and the Democratic party silver to be the paramount issue. The people have declared in favor of protection and have given the Republican party a contract for the restoration of [to restore] prosperity. I believe it should be allowed to carry out any reasonable tariff policy without obstruction. If it brings prosperity we will [shall] all be content. If it does not we will [shall] all know that some other remedy is required, and by the process of elimination [we] will [shall] come down to the only radical cure. Let tariff legislation be enacted immediately and we will [shall] have a chance to test the sentiments of the country on the silver question alone, unembarrassed by tariff. —N. Y. Evening Sun.

We would [should] simply take our present North Atlantic fleet and drive them from Cuban waters. We would [should] still require the other squadrons in foreign ports. —N. Y. Evening Sun.

I feel confident that had I been home I would [should] have found it in my copy of the "Standard," which has never failed me.

On Aug. 31 last Minister Taylor, at Madrid, learned at a dinner given by the British Ambassador to the representatives of the foreign powers that two or three days previous [previously] the Prime Minister of Spain had—N. Y. Sun.

Previous is never an adverb. The adverb always has the adverbial termination.

The morning after this dinner Minister Taylor sent to the Spanish Foreign Office a peremptory notification that unless the communication to the Ambassador was instantly withdrawn he would [should] demand his passports and return to Washington. —N. Y. Sun.

From the last hole the wind smelled so strongly [strongly] of gas that the drillers were unable to work over it. —Pittsburg Dispatch.

If this be correct, then we should say, The butter smells or tastes sweetly.

Let him confess, publicly over [under] his signature, the truth that the \$25,000,000 worth of bonds—N. Y. Sun.

"Given under my hand and seal" means under the guarantee of my signature and seal. The position of the signature on the paper has nothing to do with it. We write under a date.



though the date be placed at the bottom of the page.

No one has more fully over the outcome of the game than the head coach, Marshall Newell. N. Y. Mirror Nov. 28, 1896.

If Mr. Marshall felt so very badly over the defeat of the Harvard team by the Princeton, the individual members of his team presumably felt either badly or badly; while, on the other hand, the Princeton's doubtless feel gladly or joyfully over their victory.

Meanwhile we are gratified by the interest manifested by so many of our esteemed contemporaries in the idea thus presented, and not less so (justified) by the evidence of the universal appreciation of Mr. Reed's high qualities.

To my thinking, the diction is bettered by repeating *gratified*. We are after and would, I think, still further improve the sentence.

Manager Fitch, remembering that he induced the young woman to wear the necklace, feels as badly as over the loss as she does, and for that reason offers the large reward. — *Morning Advertiser*.

I am exceedingly glad to hear of ex-Governor Russell's death. While his acquaintance with him was not intimate, it was sufficient to have stimulated (or stimulated) a high personal regard. — *William Jennings Bryan*.

The time is sufficiently indicated by the first verb in the sentence—*was*.

This is always small, a few thousand dollars, and the Aldermen generally usually find a way to spend all of it. — *N. Y. Sun*.

Though generally, usually and commonly are allied in meaning, they are not interchangeable.

Strange to say, young children as soon as they are able to eat solids, eat just what their parents do eat.

The breakfast is quite as hearty as the traditional old-fashioned American one (breakfast).

A Smyrna lady never reads a book, unless it be a devotional one [book].

ALFRED AVES

#### REGARDING THEATRICAL THANKSGIVINGS.

I can never understand how you actor-people can appreciate Thanksgiving Day. No matter how many proclamations the President may issue or how madly the great heart of the nation may throb with gratitude, the day is really dedicated to dinner. Our earliest impressions of the festival were of turkey and cranberry sauce and pumpkin pie and subsequent headaches and other aches.

The joy we felt in the annihilation of these foods has become a memory; there are any number of us who would prefer deviled kidneys or chickens' livers to roast turkey, but the association remains.

Does the actor get a chance to eat on Thanksgiving? Not he! Like as not he's rusting over the country, in a sleeping car the night before, and he reaches some jay town at an unearthly hour in the morning. Does he think of mother's pumpkin pies then? Or does his heart throb with gratitude? Not a throb. He goes to the one hotel in the town and tries to purchase the privilege of a bath in vain. He is lucky if he gets even soap and water.

Then, about the time civilized people are getting through breakfast, dinner is served, and after that there is a matinee and then the actor's Thanksgiving dinner—a sandwich and a bottle of beer—is partaken of at the "Opera House," and then the night performance and probably another train has to be made by midnight. And you are thankful? I do not think!

But on the other hand—cheer up!

You have an engagement.

You have good health and a good appetite even for the sandwich.

You are beginning a season which promises to be one of the best ever experienced in the theatrical business.

The weather is good, and if it isn't the sun will shine some day. Umbrellas are cheap, anyhow.

You can have Thanksgiving dinner on Sunday; two, if you like. For the government at Washington still lives and the ghost still walks! Isn't it?

If the editor would only let me I could write an exhaustive article of about three thousand words on the Thanksgiving subject. It's a great text for a sermon.

"What I Have Not Got to be Thankful For."

That's what you think! Half the trouble in the world is pure selfishness. You are so sorry for yourself that you almost get nervous prostration. Were you ever as sorry as that for any one else? Just think a minute! As Chimnie Fadden says: "You're not the only shirt in the laundry!"

Of course there are real sorrows in this world, and all the faith cure or Christian science in the world cannot bring one blessed tear of relief to misery's dry eyes under some circumstances. Death's sickle leaves sad hearts and vacant chairs in its wake and all the world seems empty. And there are beautiful beliefs and hopes that die in one's heart, leaving corpses there. The blue devils of despair sit grinning from the dado.

This sounds like "D. T.," I know, but I am trying to convey my idea of the difference between real woes and imaginary ones. The first kind do exist, and if we are genuine and not counterfeits we come through the fire stronger than before. But the second kind trouble us the most—you and me. How do I know all this? I know a great deal more than you imagine.

THE MATINEE GIRL.

#### ROSENTHAL'S SECOND RECITAL.

The announcement of Herr Rosenthal's second piano recital attracted a large audience to the Carnegie Hall last Tuesday afternoon. While none of the frenzied enthusiasm which greeted the performances of Paderewski was exhibited, the audience was, nevertheless, very demonstrative in expressing its approval. The programme lasted about two hours, and included selections from Beethoven, Field, Schubert, Chopin, Liszt, and other masters of musical composition. In all his performances Rosenthal displayed a technique and brilliancy of execution which, perhaps, justifies the assertion that he is in some respects the greatest pianist of the day. In almost every case an encore was demanded, and several were given.

#### THE LUXURY OF TRAVEL.

"The man who has never been West over the picturesque New York Central has a sensation in store for him that he cannot afford to forego. Nature has done almost as much for him in what he sees, as mechanical skill has done in placing him in a magnificent hotel on wheels, and whirling him toward his destination on the very wings of the wind." — *Harvard*.

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The only regular theatre in city. Booking for '96-97. W. R. CINDIFF, Manager.

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Booking 1896-97. Attractions wanted. GEO. N. BOWEN, Manager.

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Open time 1896-97. First-class attractions only. ELI E. popular price house. The "Family Play House."

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